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Dance and Dancers

AUGUST 1957

This month's full ballet guide

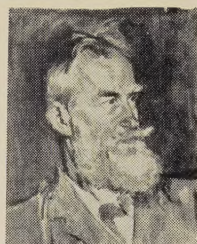
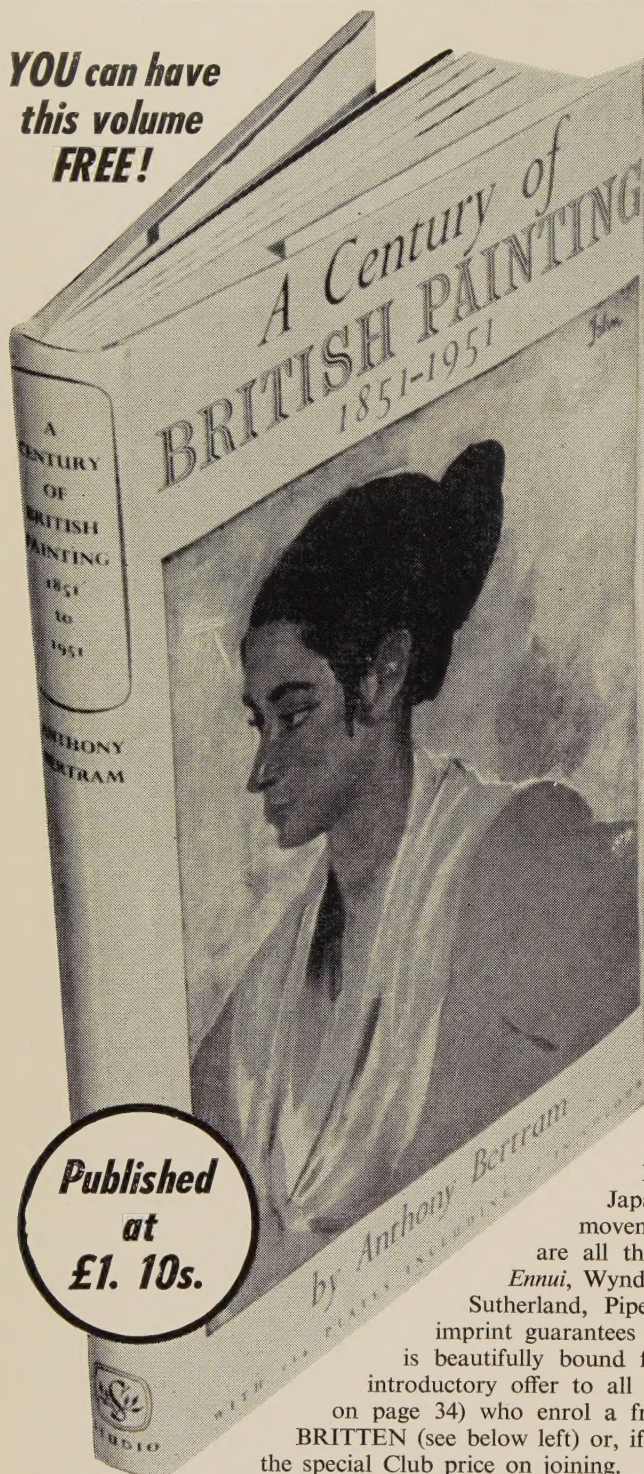
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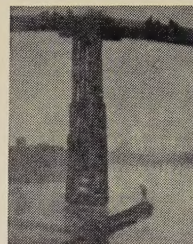
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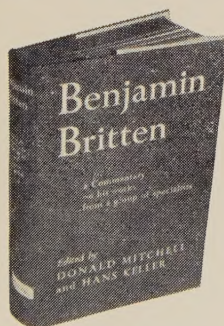
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Photo: Vivienne

JOHN GILPIN

BALLET has very few stars comparable to the constellations revealed by all the other theatre arts. Audiences go to see this or that company, or this or that ballet, but the individual dancer who has a public following outside our own family circle of ballet's addicts, is rare indeed. Markova, Dolin, Massine, Fonteyn, Helpmann, Shearer, Caron and Ulanova; the list is small and (moderately) select. Since the war only Shearer, Caron and Ulanova have succeeded in adding their names to ballet's slight roster of household names.

Who will be the next dancer to be recognised by the man in the street? Failing such Acts of God as the intervention of films or TV, there are about five possible candidates, prominent among whom is John Gilpin, *premier danseur* of London's Festival Ballet.

His personal mixture of elegance and brilliance has in the past two years subjugated most of Western Europe. From all quarters accounts come in of his tremendous success, particularly in his *tour de force*, Harald Lander's ballet *Etudes*. His personality can now fill the Festival Hall, and he never, never gives a performance less than whole-hearted.

Still only 27 years old, he already has 12 years of ballet stardom behind him, and has partnered most of the West's ballerinas, from the lovely Danilova onwards. As an artist it is possible, but far from certain, that he might have developed more in the gentler nursery of the Royal Ballet. But in the hot-house of the commercial ballet world he has grown into a formidable dancer. Perhaps he has acquired more individuality, certainly he has received more publicity and attention. But he has never sought to gain fame the easy way. Recently a record company invited him to record some popular songs. He refused—on the grounds that it might interfere with his career as a dancer. His success has been built almost as much on dedicated hard work as the incredible natural aptitude for dancing he showed right from the beginning when he made his début with the Ballet Rambert.

As we go to press, news comes from Paris that Gilpin is one of the first of three recipients of the Prix Vaslav Nijinsky. This is an award to be made annually by the Paris Opéra to the outstanding male dancers appearing in Paris during each year.

Dance and Dancers

Editor: PETER WILLIAMS

Assistant Editor: CLIVE A. BARNES

WORLD'S LARGEST SALE IN THE FIELD

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The Festival Wallflower

EDITORS of magazines are so close to them that it is usually not until it is printed and on the bookstalls that it is possible to survey a number in its true perspective and sometimes, it must be admitted, with a feeling of mounting horror. However this month's issue was not even completed before one fact became obvious—almost everything in it is about ballet happenings far from the coasts of Britain. The fact that Britain has been rather left out is no fault of the magazine; it is, I hate to confess, entirely the fault of—Britain.

Each year, as the leaves on the trees are starting to unfurl, Europe also starts to unfurl a vast plethora of festivals. From May until October the Continent becomes an immense emporium of culture in which the art of ballet plays a vitally important part. Somehow, apart from Edinburgh in Scotland, Dublin in Eire, Llangollen in Wales, and a few scattered and valiant rustic English enterprises, the British Isles take on the aspect of a cultural wallflower.

Visitors from abroad arrive in droves, gape at the pageantry of the London summer season, then rush away to sample the delights of the cultural fare offered to them in almost every town, village or hamlet on the European mainland from Copenhagen to Cadiz. The reasons put forward in support of Britain's backwardness about festivals is that the weather is unsuitable and that we have not enough money. Both are absurd excuses for hiding the fact that, when it comes to culture, we lack enterprise or are merely damned lazy.

You may say of course, feeling that you are being perfectly honest, that festivals are not necessary and that the word has become hopelessly abused. The answer is that while so many ballet companies continue to bewail the fact that economically it is not possible to mount new ballets, the various festival organisations find that it is. Therefore in the future it is probably from the festivals that most genuinely creative works will emerge. In Britain we once prided ourselves on our organisations for developing young choreographers; other countries looked to us for inspiration, but now those days are past. It may be Aix-les-Bains, this year holding its first Choreographic Congress, that will give the leg-up to tomorrow's creators.

There are plenty of places in England which could fulfil the same function admirably without the weather or financial embarrassment proving to be unsurmountable obstacles. All it needs is a few people of taste, initiative and enough persuasive power to sway a few local councils, and Britain need be a festival wallflower no longer. Is it too much to hope that, next year . . . ? Is it?

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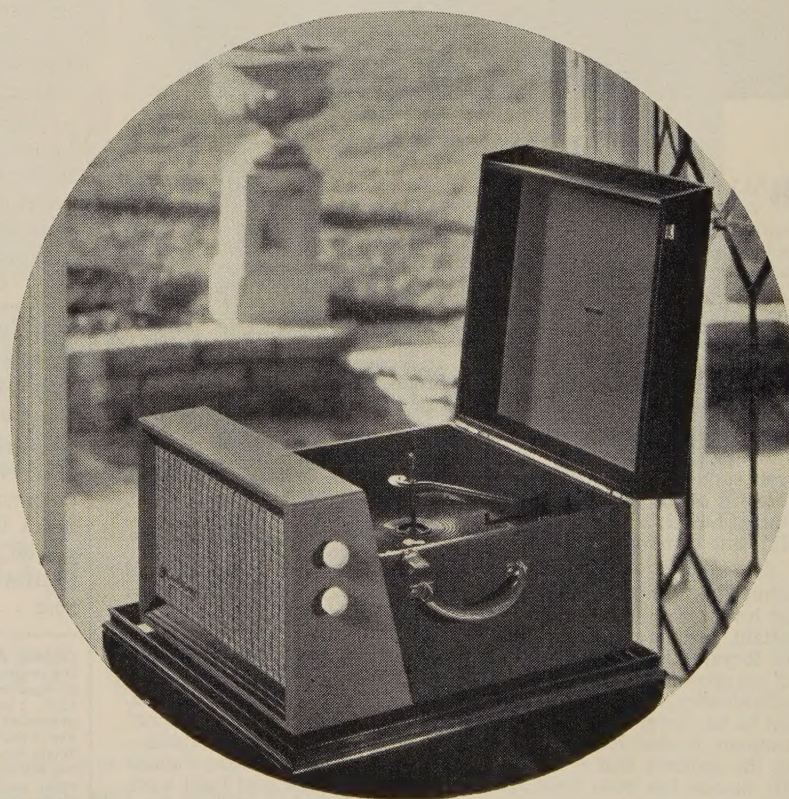
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Ballet Theatre in the Laboratory

IN the course of four Monday evening performances at the off-Broadway Phoenix Theatre, the American Ballet Theatre presented "laboratory" productions of 15 new ballets by 14 choreographers. This has been one of the most ambitious programmes ever attempted by an American company, and the results are bound to be far-reaching. Certainly there is a possibility that many of the works shown thus far could easily be taken into the company's repertoire after some revisions and changes.

Since the dance Press was invited to view these new works as a laboratory experiment, it would not be fair to judge any of them as finished works at this time. Almost all the ballets were performed with a minimum or complete lack of settings, and in many the costumes certainly would not be the final choices.

The first programme presented the stars of the American Ballet Theatre and the full company in four works new to America.

First Programme on May 6, 1957

Festa

Choreography by Erik Bruhn. Music by Rossini, orchestrated by Joseph Levine.

LUPE SERRANO SCOTT DOUGLAS
Corps de ballet

ERIK BRUHN'S first choreographic attempt to be seen in America was set to music by Rossini and featured Lupe Serrano and Scott Douglas and an ensemble of eight dancers. Built on a purely classical base, this was a completely winning and charming work that was full of style. One could see that it would prove a delightful addition to the permanent repertoire, where it might well become a favourite opening or closing ballet.

Journey

Choreography by Kenneth MacMillan. Music by Béla Bartók, orchestrated by Joseph Levine.

I. Premonitions. II. Three Messengers of Death. III. Journey. IV. Judgment.

NORA KAYE JOHN KRIZA
ERIK BRUHN SCOTT DOUGLAS
SUSAN BORREE ANDRINA MILLER
NADINE REVENE
Corps de ballet

KENNETH MACMILLAN'S new work, set to music by Béla Bartók, featured Nora Kaye, John Kriza, Erik Bruhn and Scott Douglas, and an ensemble of three girls and 12 men.

Composed in four sections—*Premonitions*, *Three Messengers of Death*, *Journey* and *Judgment*—this work was replete with some of the most inventive and unusual dance movement to be seen in a ballet in several seasons in New York.

Its chief fault at the moment is that the score runs longer than what the choreographer really has to say, but this is a problem that may easily be remedied during the course of revision. At times, this work reminded me very much of Martha Graham's *Voyage* of a few seasons back, in which Graham danced with three men. However, the ensemble of 12 men is used brilliantly throughout and particularly at the beginning of the work when they come somersaulting on to the stage from either side. At other times, this group of men is used very much in the manner of a Greek chorus. Certainly in every sense this is a far more important work than MacMillan's *Winter's Eve* of earlier this year.

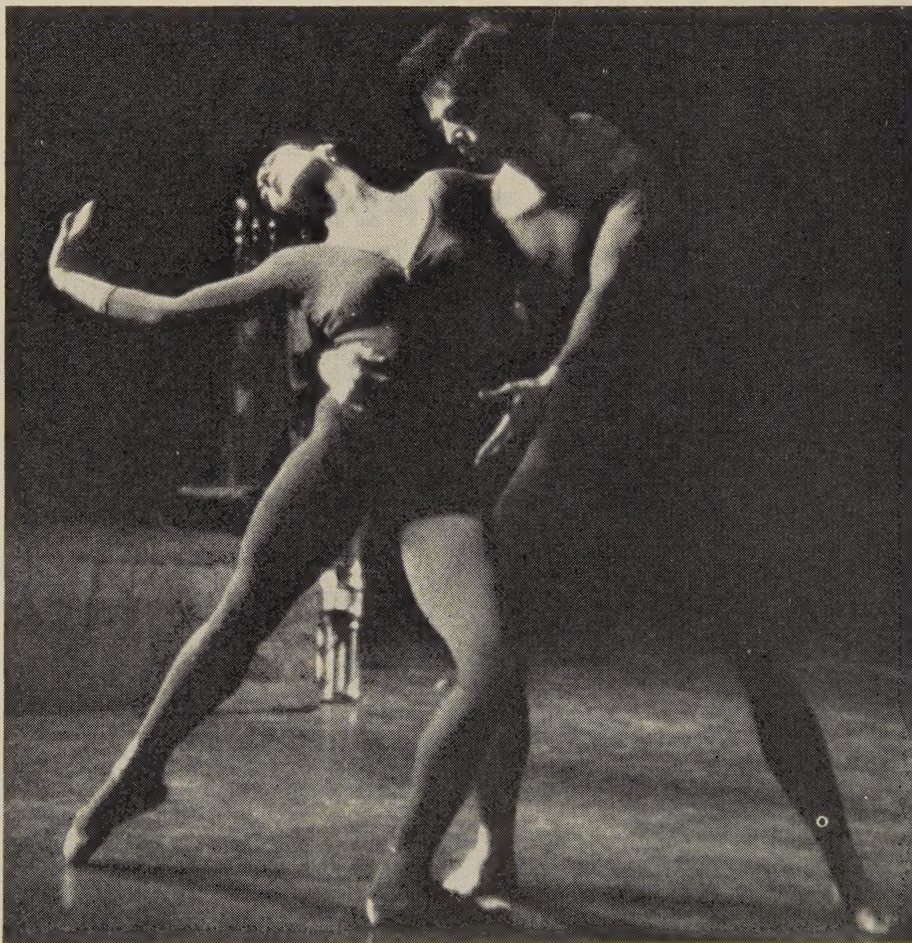
During the month of May, American Ballet Theatre gave four workshop programmes of ballet, by tried and untried young choreographers, to be the possible basis of future repertoires.

by ARTHUR TODD

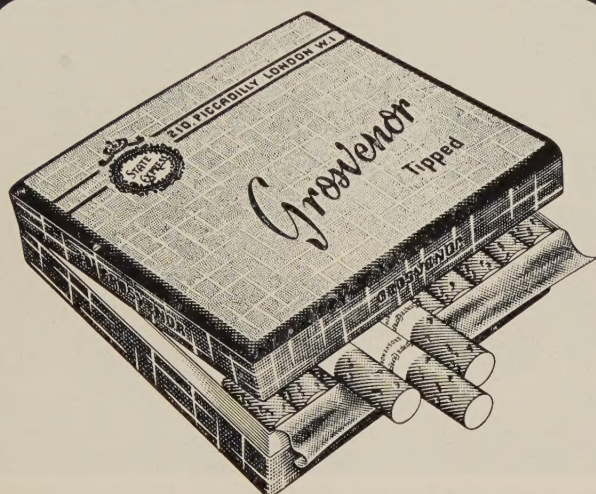
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LORCA AND GENET: (Above) A scene from Rodrigues' *Blood Wedding*, with Lucia Chase as the Mother (in black, centre), which was tried out as a possibility for Ballet Theatre's repertoire. (Below) Ilona Muri and Paul Olson in a scene from *The Maids*, based on Jean Genet's play *Les Bonnes*.



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Annabel Lee

Ballet by George Skibine. Poem by Edgar Allan Poe. Music by Byron Schiffman.

RUTH ANN KOESUN JOHN KRIZA
RICHARD BEATY JIM CLOUSER
WILLIAM GUSKE

Poem sung by LOREN DRISCOLL

GEORGE SKIBINE'S short ballet, set to a poem by Edgar Allan Poe, featured Ruth Ann Koesun and John Kriza and an ensemble of three. While there was some pleasant movement for the two stars, it certainly did not help to have their dancing chiefly seem an illustration of the poem that was being sung. The work has previously been given by the de Cuevas Ballet and is now in the Paris Opéra repertoire.

Blood Wedding

Choreography by Alfred Rodrigues. Based on the play by Garcia Lorca. Music by Denis Aplvor.

The Bride NORA KAYE
The Bridegroom ERIK BRUHN
His Mother LUCIA CHASE
Leonardo JOHN KRIZA
Leonardo's Wife NADINE REVENE
The Moon SCOTT DOUGLAS
Death JILLANA WILLIAMS
The Bride's Father CHARLES BENNETT
Children ELISABETH CARROLL,
CAROLYN CLARK, JOAN EAMAN
Corps de ballet of Villagers, Servants, Trees, etc.

BLOOD WEDDING, with choreography by Alfred Rodrigues, although not perfect in its present form, is another type of dramatic ballet that certainly seems to fit this company. At the moment, it needs some cutting, and one might wish that some of the rather dated symbolic figures were omitted. Being such an earthy drama, one also wonders if a somewhat less classical style of dancing might not be suitable for the telling of this story. Particularly noteworthy in this were Lucia Chase as the Mother, Erik Bruhn as the Bridegroom, Nora Kaye as the Bride, and John Kriza as Leonardo.

Second Programme

on May 13, 1957

The Encounter

Choreography by Fernand Nault. Music by César Franck.

The Girl RUTH ANN KOESUN
Her Sister NANA PRUDENTE
A Passer-by SCOTT DOUGLAS
Corps de ballet of friends

THE second evening of ballets was produced by Ballet Theatre Workshop and employed only a few of Ballet Theatre's regular contingent of dancers. Fernand Nault's *The Encounter* was one of the traditional tellings of a young girl and her first meeting with a man. Ruth Ann Koesun as the girl and Scott Douglas as a passer-by performed creditably, but there was nothing much vitally new or fresh stated by this work.

The Maids

Ballet by Herbert Ross. Based on the play by Jean Genet. Music by Darius Milhaud.

Genet suggested the Maids be played by two boys, hoping by this device to confuse the audience, and thereby to force upon them that effect of ambiguity which terrorises the maids.

"For Genet, theatrical procedure is demoniacal. Appearance, which is constantly on the point of passing itself off as reality, must constantly reveal its profound unreality."—JEAN PAUL SARTRE.

Claire LOREN HIGHTOWER
Solange PAUL OLSON
Madame ILONA MURAI
Monsieur RALPH BEAUMONT

THIS, a new ballet by Herbert Ross based on a play by Jean Genet, proved to be one of the most shocking and controversial ballets of the season and won an ovation from the very special dance audience that was on hand.

What appeared on the stage, however, seemed to be a rampant display of homosexuality, and during the following interval one viewer was heard to say that if one were really familiar with the play, the work was com-



LE GRAND SPECTACLE: A lively dance in Anna Sokolow's ballet based on the music hall.

pletely pornographic. Aside from its distasteful subject-matter and treatment, one must admit that the two Maids were magnificently danced by Loren Hightower and Paul Olson. This work was a real shocker and one questions whether or not it would be suitable for a general repertoire season either in New York or on tour.

This Property is Condemned

Based on a play by the same name by Tennessee Williams. Choreography by Donald Saddler.

LE BAL: The whole cast in the final movement from Robert Joffrey's ballet to Chabrier music. The music was the same as that which Balanchine used for Bourrée Fantasque.





LA MUERTE ENAMORADA: Jillana Williams in the ballet by Enrique Martinez who also recently created a work for Le Grand Ballet du Marquis de Cuevas—Fiesta—starring Rosella Hightower.

Music by Genevieve Pitot. Costumes by Stanley Simmons.

Scene: A railroad embankment on the outskirts of a small town

Willie RUTH ANN KOESUN
Tom RALPH MACWILLIAMS
Alva BEVERLY SIMMS
Conductor FRITZ HESS
Fireman JOHN GRIGAS
Freight Superintendent JOE LAYTON

DONALD SADDLER'S choreographic version of the Tennessee Williams one-act play, *This Property is Condemned*, set to music by Genevieve Pitot and with dialogue, seemed to be more a movement version of a play than a dance work. The actual flow of dance movement was very much of the stop-and-go sort, and it was difficult to hear some of the dialogue. It did not seem a very satisfactory work either from the point of view of theatre or dance.

Le Grand Spectacle

Choreography by Anna Sokolow. Music by Teo Macero.

Les Vedettes EVE BECK,
ANITA DENCKS, JEFF DUNCAN,
KATE FRIEDLICH, DAVID GOLD,
DOROTHY KROOKS, JACK MOORE,
PAUL TAYLOR

1. Ouverture. 2. Danse Poétique. 3. Como le va? (Tango Argentino). 4. Les Quatre Saisons: Le printemps, L'été, L'automne, L'hiver. 5. L'Amour de l'Apache. 6. The Toppers. 7. Danse Chinoise. 8. Tzigane. Finale.

THE closing number of the evening, *Le Grand Spectacle*, with choreography by Anna Sokolow, was an hilarious spoof on various styles of dance. To the accompaniment of percussion, trumpet, piano and saxophone-clarinet (a brilliant score composed and conducted by Teo Macero), there was an opening section for the entire company. This was followed by a *Danse Poétique*, a wildly amusing *Tango*, and an enormously witty presentation of *Les Quatre Saisons*. There was also an Apache dance, a wonderful tap dance and soft shoe number for four men, an amusing spoof of an unsure toe dancer, *Danse Chinoise*, and a *Tzigane* that made a rousing finale.

Although the work could stand considerable pruning, it is very much in the satiric vein of Tudor's *Gala Performance*. For this viewer it was reminiscent of a semi-professional performance seen years ago when everything went wrong, and so this new work struck me as being enormously engaging and amusing.

Third Programme on May 20, 1957

Le Bal

Choreography by Robert Joffrey. Music by Emmanuel Chabrier.

DIANNE CONSOER GERALD ARPINO
FRANCOISE MARTINET GLEN TETLEY
BRUNILDA RUIZ JONATHAN WATTS
BEATRICE TOMPKINS JOHN WILSON

THE third Ballet Theatre Workshop evening offered Robert Joffrey's new work set to music by Emmanuel Chabrier. Since the score is now so familiar to all of us because of George Balanchine's *Bourrée Fantasque*, it seems difficult to listen to the music and watch any other kind of dance being performed to it.

It seems too bad that Joffrey, who is definitely talented, did not choose a less familiar piece of music. However, since he has not, one must add that he has not come up with anything that equals *Bourrée Fantasque*.

La Muerte Enamorada

Choreography by Enrique Martinez. Music by Joaquin Turina.

SEVEN FACES OF LOVE: Sono Osato, Loren Hightower, Bruce Carlisle and Tom Hasson in a pas de quatre. The ballet marked the return of Osato, former Ballet Russe star, to the dance stage.



The Youth ERIK BRUHN
The Gypsy Girl ANNABELLE GOLD
The Gypsy Boy ENRIQUE MARTINEZ
Death JILLANA WILLIAMS
Corps de ballet of City People and Gypsies.

ENRIQUE MARTINEZ' *La Muerte Enamorada*, set to music by Joaquin Turina, carries a programme-note saying: "One night Death comes searching for another soul; however, Life attracts her, and she falls in love."

This ballet is still another experiment with the young man and death theme, with Erik Bruhn as the Young Man, Jillana Williams as Death, and Enrique Martinez as a Gypsy Boy. The first and third sections of this work seem to be built on a more classical base, and this makes the central Gypsy section seem rather out of keeping in dance style. Bruhn danced magnificently and, after some major revisions, this work might well have a better chance.

Pas de Trois

Choreography by Valentina Pereyaslavac. Music by Franz Schubert, orchestrated by Albert Boss. JILLANA WILLIAMS CONRAD LUDLOW NANCEE CHARLES

VALENTINA PEREYASLAVAC designed a *Pas de Trois* that called for the greatest technical facility and polish of the dancers, but this was not provided in full by Jillana Williams, Conrad Ludlow and Nancee Charles. This ballet might well develop into a wonderful showpiece for dancers of great virtuosity, and it would indeed be interesting to see it after it has been re-cast.

Seven Faces of Love

Choreography by John Butler. Music by Stan Kenton and Duke Ellington.

SONO OSATO BUZZ MILLER
LEE BECKER
and Corps de ballet

THE most successful work on the evening's programme was the closing number, John Butler's *Seven Faces of Love*, set to recorded music by Stan Kenton and Duke Ellington. This returned the lovely Sono Osato to the New York dance scene, and it was indeed rewarding to see her again. Buzz Miller and Lee Becker were particularly noteworthy as was Loren Hightower. The balance of the cast included Edythe Udane, Bruce Carlisle, and Tom Hasson. This work was much more in the vein of modern dance than ballet, but even then it must be admitted that this was a very jazzy

approach. Sometimes it reminded me of sections of Jerome Robbins' *Age of Anxiety* juxtaposed with a dance style similar to that of Jack Cole. Though too long at the moment, this is another work that might prove a very interesting addition to the repertoire.

Fourth Programme

on May 27, 1957

Paean

Ballet by Herbert Ross. After verses of Sappho. Music by Chausson.

Invocation

"Goddess of Cyprus come . . ."
NORA KAYE

Dedication

" . . . poised like a golden flower in air . . .
Clais Beloved . . . Clais Mine"

RUTH ANN KOESUN JOHN KRIZA

Visitation

"Thy form is lovely, thine eyes are honeyed . . .
Rise, before the Aphrodite stands"

LUPE SERRANO MICHAEL LLAND

Celebration

" . . . happy bridegroom. Now has dawned that
day . . . When in thine arms thou'lt hold . . .
the maiden of thy dreams"

SCOTT DOUGLAS

ELIZABETH CARROLL

HERBERT ROSS'S *Paean*, an abstract ballet after verses of Sappho, was set to music by Chausson. Conceived in four sections, the first, *Invocation*, featured Nora Kaye and a corps of three girls and three men. The second section, *Dedication*, was danced as a *pas de deux* by Ruth Ann Koesun and John Kriza. The third, *Visitation*, by far the most beautiful section, was danced magnificently by Lupe Serrano and Michael Lland, assisted by the corps of three girls. Scott Douglas and Elizabeth Carroll and the leads in *Celebration*, the closing sequence, where they were joined by the corps of men had girls.

This work won a rousing ovation from the specialised dance audience and deservedly so, for it is a work abounding in inventiveness, and there are many passages that are full of beautiful and flowing phrases of movement. While all the principals distinguished themselves, it must be added that Lupe Serrano and Michael Lland were outstanding. As a matter of fact, Lland has never been seen to better advantage in New York in this ballet.

Sebastian

Choreography by Agnes de Mille. Music and story by Gian Carlo Menotti.

PAEAN: A group from Ross's ballet based on the poems of Sappho



SEBASTIAN: Nora Kaye and John Kriza in Agnes de Mille's version of the ballet to Menotti music.

The Prince

The Princess

Sebastian, their Moorish Slave JOHN KRIZA

Tiring Women

DARREL NOTARA

NORA KAYE

NADINE REVENE

NANSI CLEMENT

A Courtesan

A Cutthroat

Streetgirls SUSAN BORREE, JOAN EAMAN

Corps de ballet of Courtiers, Bravos, Courtesans, Servants, Monks and Prelates

AGNES DE MILLE'S *Sebastian*, set to the music and story by Gian Carlo Menotti, is a tragic masque set in Venice in the period of 1590. Originally, this work was mounted for Ballet International, the original Marquis de Cuevas company, more than a decade ago and, at that time, Francisco Moncion made such an indelible impression as Sebastian, the Moorish slave, that it is indeed almost impossible to see the work today, though its characterisations

and focus are markedly changed, without still picturing him in the rôle. Actually, it is rather like imagining someone other than Jean Babilée in *Le Jeune Homme et la Mort*.

Apart from this, one can only admire what John Kriza does with the rôle. Nora Kaye brings considerable drama to the rôle of the Princess and Lupe Serrano is excellent as the Courtesan. Since this is one of Menotti's most glorious ballet scores, the work starts with a tremendous initial advantage. Since she is an expert in theatrical craftsmanship, de Mille has devised some stirring individual passages as well as some dramatically effective group scenes, one of the latter being a processional. Given the proper settings and costumes, one can surmise that this might well develop into a welcome addition to the permanent repertoire.

The Careless Burghers

Choreography by Job Sanders. Music by Donald Marsh.

Prologue: Wartime, near the town gates

Scene 1 Peacetime, in the Square

Scene 2 The following day

The Mayor

The Mayoress

The Troubadour

Corps de ballet of the Burghers and their Wives

JOB SANDERS' *The Careless Burghers*, set to music by Donald Marsh, is a period ballet whose setting is a town in Flanders in the early 17th century. Essentially, this ballet has a wonderful idea that doesn't quite come off in its present performance. It's the effect of war on a typical group of Flemish burghers and their wives and its chief virtue, at the moment, is a wonderfully comic character rôle for Erik Bruhn as a troubador who has an almost Pied Piperish effect on the burghers' wives, especially while the men are off at war. As it stands now, it is Bruhn's performance that holds the whole piece together. However, with judicious pruning and considerable development in the rôles of the other characters, this might well become a novel and unusual work.

Festival in Copenhagen

Impressions of the eighth Royal Danish Ballet Festival

by E. C. MASON

Photographed by MYDTSKOV



DANISH SEGUIDILLA: Mona Vangsaa with Fredbjørn Bjørnsson (in the air) in the Seguidilla from *La Ventana*. This Bournonville ballet was recently revived and it was the first time that it had been given at a festival since this annual event was started seven years ago.

La Ventana

First given in 1854. Choreography, Bournonville. Music, Lumbye and Holm. Reproduced by Frank Schaufuss and Hans Brenaa. Costumes and decor by Ove Chr. Pedersen.

The Mirror Dance MONA VANGSAA and VIVI THORBERG
Solo FREDBJORN BJORNSSON
Pas de Trois HENNING KRONSTAM (VERNER ANDERSEN),
 INGE SAND and KIRSTEN RALOV
La Seguidilla MONA VANGSAA and
 FREDBJORN BJORNSSON
 and corps de ballet

LA VENTANA (The Window) is one of Bournonville's shortest ballets, and while it came into being almost by accident, it has held the public's interest for more than a century and is now nearing its 300th performance. It centres around an old trick known as far back as the Italian *commedia dell'arte*, the Mirror Dance, in which the reflection is performed by a dancer. Bournonville's predecessor, Galeotti, had already surprised Danish audiences with this effect as early as 1802.

Bournonville revived it for Juliette and Amalie Price, descendants of an English circus family which settled in Copenhagen late in the

18th century, for a performance at the Casino Theatre. On his return to the Royal Theatre he added to the Mirror Dance a *seguidilla* borrowed from a ballet by his friend, Paul Taglioni, and a brilliant *pas de trois*. The plot, as will be seen, is simple, almost in fact, non-existent.

Nevertheless, *La Ventana* is something more than just an enchanting little ballet which the Danes have the good fortune to possess: it represents something beyond its deceptively unassuming appearance. Its particular excellence, and the reason for its continued survival, is that it stands as an example of an unusually pure and refined style of dance. It is an intensely endearing ballet and as delightful to the eye as a sampler embroidered by a very sophisticated needlewoman. It is gay and sweet, the feeling of mischief is alive throughout and, although its theme is Spanish, the only really genuine Spanish feature of the work is its title.

THE DANCING

ONE of the reasons behind the immense success of this revival is that Mona Vangsaa and Vivi Thorberg perform the Mirror Dance with such precision that it is almost impossible to believe that the mirror is false. The ballet is in two short scenes: the Mirror Dance is set in an interior, the Spanish dances and *pas de trois* against an old-fashioned garden backcloth. Vangsaa's variations are based on the *pas de valse*, with some attitudes

relevés and little character touches, such as flexing the feet to tap the heels on the floor during *coupés*.

The dance ends when, in exasperation at her "reflection," she savagely draws the curtains across the mirror.

A flute is heard offstage. She listens. Each time the trellised window opens the melody is taken up by the full orchestra. She listens again, dances vivaciously, a red rose is thrown to her from the window, she picks it up and waltzes again. The window closes and the melody reverts to the flute. Next time it opens she coquettishly unpins a pink rose from her bodice and tosses it to her unseen suitor. There is a blackout and the scene changes to the garden.

Fredbjørn Bjørnsson, in a deep chrome-yellow stylised Spanish costume, danced his strenuous variation, mainly jumps (*attitudes sautés*, *cabrioles* and *batterie*) with nonchalant ease, zest and *joie de vivre*. He has remarkable *ballon* and we have no English dancer his equal in *batterie* or *elevation*. However, he has a small, compact physique and, consequently, very uninteresting line.

The *pas de trois* is beautifully arranged and cleverly cast, as both Inge Sand and Kirsten Ralov possess genuine period charm and neither look in the least modern. Their solos consist of very slow turns *en attitude* finishing in *arabesques penchées*, and many *bourrées* executed with rippling speed.

Henning Kronstam was fortunately given an opportunity to display his beautiful line in

high arabesques. The *seguidilla*, Spanish through Danish eyes, complete with props—fans, handclaps, guitar and tambourine—moves at breathtaking speed. Just as one feels that it is impossible for the dancers to move any faster, the ballet (very characteristic of Bournonville) suddenly halts in a brief tableau, only to start again faster than ever, swept along by Lumbye's frothy music.

Romeo and Juliet

THE more carefully one analyses *Romeo and Juliet*, and it stands the closest scrutiny, the more certain one is that it is Ashton's most mature and sustained piece of choreography. All the more unfortunate, therefore, that we must go as far as Denmark to see it. Two of the arguments have been that we cannot have two full-length Prokofiev works in the repertoire (although we possess two full-length Tchaikovsky!), and that it will not stand comparison with the Bolshoi version. Whatever its defects are considered to be, taken as a whole it is in no way inferior to the Bolshoi work, and there is no need to be indulgent towards it. Both have exceptional merits, but if I had to make a choice as to which I would prefer to see again, I would select the Ashton without hesitation.

Comparisons with the Bolshoi can be endless. However, it is interesting to recall that one of the criticisms most frequently voiced at first performances, and one which, incidentally, hardly diluted my attention at all, was that there were too many scene changes. If one is interested in statistics, the Bolshoi version had 18 scenes, while Ashton's ballet has been compressed into 11. The Bolshoi version is drawn on a larger canvas: a tragedy effectively superimposed on an artificial background of swirling crowds and pageantry, but centred almost entirely on Juliet's rôle.

Ashton's conception is on a much richer emotional plane; on the ecstasy of two lovers and their private grief; a deeply personal tragedy choreographed as if he could see into the minds of the two characters. There are many remarkable exact touches—Juliet jumping



PAS DE TROIS: Kirsten Ralov, Henning Kronstam and Inge Sand in the famous pas de trois from *La Ventana* in which many of the most eminent Danish dancers have appeared.

on to her Nurse's knee for security after her parents' ultimatum that she must consider marriage; Romeo, Mercutio and Benvolio suddenly appearing at the top of the staircase on the last chord of the formal dances, ready to run down the stairs and transform the ritual atmosphere of the ballroom; Romeo impulsively and secretly kissing Juliet's hand as she dances with Paris, and so on—but the work is far more than a sequence of clever touches strung together.

Many of Ashton's trademarks are certainly present, but never before has he used these with such exactness, artistry and restraint. It is almost as though Shakespeare's language has been matched speech for speech in movement. He has also made effective use of the Danes' talent in mime (some scenes, as in the Bolshoi version, are entirely mime), and he has exploited the ability of the male dancers, particularly their jumps.

Although, in the ballerina sense, Vangsaa

HISPANO-DANISH COQUETRY: Fredbjorn Bjornsson and Mona Vangsaa in a pas de deux from the second scene of *La Ventana*.



MIRROR DANCE: Vivi Thorberg and Mona Vangsaa as a Spanish girl and her reflection. The dance was given with such precision that it was almost impossible to believe that it was not a mirror.





AURORA AND HER SUITORS: Three studies from Ninette de Valois's revival of *The Sleeping Beauty* in Copenhagen: (Above) Henning Kronstam, as Prince Florimund, in his last-act variation. (Above right) Kronstam with Kirsten Simone, as Princess Aurora, in the last-act pas de deux. (Below) Kirsten Simone in the Rose Adagio from Act I with the four suitors—Kjeld Noack, Poul Klipmann, Ole Suhr and Stanley Williams.



(Juliet) has the strongest technique, her variations are fresh and simple and decidedly non-technical—she does no *pirouettes* and no exaggerated *arabesques*. In fact, the rôle could be danced by almost any musically-gifted dancer here with a naturally soft *port de bras*.

Here we have almost the old paradox: that no one can act Juliet until she is too old to look the part. Vangsaa is no longer in her 'teens—she is in her mid-thirties—but she does look the part. It is difficult, though, to think of any English dancer who would be as suitable as Vangsaa; who would be able to bring such intelligence and understanding to the interpretation. Kronstam as Romeo is no less effective. He has a complete understanding of the rôle and gives a sensitive and virile performance.

The fight scenes are brilliantly arranged—dangerously so during the Festival performance. Niels Bjorn Larsen (Tybalt) should have rolled to an effective death pose down a flight of stairs; instead he injured himself in a spectacular fall over the balustrade some ten feet on to the stage, and was forced to miss some performances.

Second Thoughts on the Danish Version of the *Sleeping Beauty*

Bent Schonberg's recent review of *The Sleeping Beauty* expressed criticisms which were also supported by other leading Danish critics. Here are some further comments on this controversial production, with comparisons made between the English and Danish versions.

HAVING heard and read so much of the shortcomings of this production by Ninette de Valois and Peggy van Praagh, one could hardly contemplate attending it with any

thoughts of enjoyment. But despite the fact that it has a décor varying from the hideous to the exquisitely beautiful, a Lilac Fairy (Kirsten Simone) so unsure of her mime that she tended to freeze into poses, a Carabosse (Inga Gotha) who had a magnificent entrance in a chariot in the form of a winged dragon but lacked venom and whose personality never once traversed the footlights, and a delicate sylphide (Margrethe Schanne) strangely miscast as Aurora, the ballet was anything but dull, and, furthermore, still surprisingly successful.

One of the advantages of seeing a new production of even the most familiar ballet, or rather particularly the most familiar ballet, is that the comparisons inevitably made reveal just where the version that one has known for years is superior and where it falls down. There are always surprises in a new production, points which one had not thought of before, effective fresh touches which suddenly illumine an aspect of the plot or character which one had before never considered important. Some of the changes that have been made by Ninette de Valois are so effective that we can only hope that she will extend them to the Royal Ballet version.

André Delfau's décors underline the fairy-tale atmosphere rather than the court setting. The miracle, though, was that the ballet survived his heavy décor for the Prologue—which a Danish critic described as old Roman baths with purple garters around each column. The first-act set, in which Aurora is first seen against a shimmering waterfall set in a grotto, was better, but a little too electrically green. The Vision Scene and the last-act décors were excellent, but his masterpiece was the act drop to the final act showing the castle in the distance and the statues in its grounds almost buried in elaborate and decorative foliage.



FINAL MOMENT: The beautiful group which closes Balanchine's *Serenade*, with Margrethe Schanne aloft. This successful revival of one of Balanchine's most beautiful ballets was one of the features of the Royal Danish Ballet Festival.

The dancing in the Prologue was insipid; it lacked polish and gave the impression that it had been produced in a hurry. None of Petipa's not very exciting variations for the Fairies were well danced, although each dancer

had to contend with an orchestra so sluggish that crisp *piqué* steps were almost impossible.

With Act I improvements began to be evident. The old Knitting Women play a more conspicuous rôle: they cast their stitches

SERENADE: Margrethe Schanne, Kjeld Noack and the arms of Mona Vangsaa in one of the many exquisite groups from Balanchine's *Serenade*. Balanchine recently revived this ballet for the Royal Danish Ballet, together with his *Apollon Musagète*.





EXCERPT FROM *FLOWER FESTIVAL*: Kirsten Ralov and Fredbjorn Bjornsson in the pas de deux from Bournonville's *Flower Festival* at Genzano, which was all that was given at the Danish festival of the promised revival of the full-length work. Harald Lander has interpolated this pas de deux in his version of *Napoli* for London's Festival Ballet.

to the music, they are condemned to death by the King but reprieved at an appeal from the Queen, who, incidentally, has been given a curious tiger-striped Spanish baroque costume.

The *valse des fleurs* is quite unlike the Covent Garden version which was, of course, re-choreographed by Frederick Ashton. Six couples only in country dance costumes perform *pas de valse* steps and *grands jetés en avant* in circular patterns and are joined by Fredbjorn Bjornsson and Kirsten Ralov in a simple *pas de deux* which ends with these two dancers being hooped and bound with the garlands.

In the *Vision Scene* act, the like of the rounded and complete interpretations of Lizzie Rode as the Countess and Niels Bjorn Larsen as Gallison have never been seen in this country. Rode is a Countess with a cynical sense of humour, determined to do her best to ensnare the Prince, but not optimistic for success. Larsen plays the Tutor, not as a senile drunkard, but as an old man wryly hoping that he will be thought younger than he is, listening carefully while blindfolded so that he will not lose the game too foolishly, and intent on enjoying himself.

Henning Kronstam must be one of the best Princes ever seen. In most reviews the dancer in this rôle is praised solely for his noble bearing and reliable partnering. Kronstam's talent goes much further. He is also a fine actor—noticeable when Aurora is presented to him in the form of a vision he is completely overcome by her beauty. Again, in the awakening the kiss is followed by a passionate

embrace we are not accustomed to. His dancing is almost beyond criticism. He has a beautiful line, good jumps and *batterie*, but is a little variable in turns. I have never seen the Prince's variation in the last act danced with such technical brilliance and elegance.

There are also differences in the last act. The full company—the fairies, courtiers and the characters in the *divertissements*—enter processionally to the Polonaise to take up their places, giving a splendidly theatrical build-up to the entrance of the King and Queen before the ceremony begins. Throughout the ballet, the production is orientated towards the Royal couple whenever they are on stage: the dancers do not forget to bow or curtsy to them.

For the Blue Birds, magic was most effectively and unusually generated by dimming the stage, bathing it in blue and following the dancers in spots.

Margrethe Schanne, who had obviously given the rôle of Aurora much study, perhaps too much, almost succeeded. Unfortunately, her performance, so good in the *Vision Scene*, tailed off badly in the final act simply because she had no *bravura*. Moreover, one could not help suspecting that she was on extremely bad terms with the conductor who seemed determined to test her balance to the utmost and make her plod through each *variation*.

Delfau's costumes are particularly attractive, but vary in style and period. They are less in one piece than Oliver Messel's, but his very best are almost the best ever seen for their particular characters. Those for the Florestan

trio (eloquently danced by Verner Andersen, Kirsten Petersen and Inge Sand) are rose and pale pink and highly decorative. The Blue Birds (or the Enchanted Princess and the Blue Bird) wear delicately tinted bright blue and soft powder blue costumes, white wigs, and even silver blue eye shadow. Both dancers, Ruth Andersen and Niels Kehlet, gave exciting performances. Kehlet, especially, shows promise of a brilliant future, but he must lose his surly expression.

The ballet has improved considerably since its first performance and it is already acquiring a special Danish accent. By next season it could well be one of the best productions the company offers.

THE REPERTOIRE

DUE largely to the fact that they have had no choreographer of their own since Harald Lander left, only one new Danish ballet was presented—*Myth* by Ole Palle Hansen. Although this had been cut by 10 minutes or more, it still seemed long. Its most interesting feature was that the scenery was projected from behind on to a transparent backcloth. It was an abstract work based on the Orpheus legend full of all manner of experiments, all of which have been seen in London, but possibly not in Denmark. One felt sorry for the dancers.

This year, *Pas de Quatre* has been toned down and treated as less of a farce. The wit and humour are still present but more effective without the audience rolling in the aisles. It has never been as neatly or beautifully danced in London, nor with such an appreciation of the style of the period. Schanne, as Taglioni, dominated the ballet as intended.

The charming *pas de deux* from Bournonville's *Flower Festival* at Genzano was deservedly popular. This was Kirsten Ralov's best rôle, and also one of Bjornsson's most effective. The most unusual feature of this exhilarating *pas de deux*, which is incorporated almost intact in Festival Ballet's version of *Napoli*, was that many of the English visitors, including some critics, recognised neither the choreography nor the Lumbye music, although they had probably seen the Festival version a dozen times or more.

Vulgarity is minimised in that not particularly original ballet, *Graduation Ball*, and it wears well in Copenhagen. However, its *pas de deux classique* as danced by Stanley Williams and Ruth Andersen was the nearest approach to complete disaster seen during the season. The *fouetté* girls in the dance competition were appalling. Bjornsson is one of the best Cadets ever seen.

Night Shadow is the most effective work in the modern repertoire. Almost dominated by Delfau's décor, which hits the exact atmospheric note, and Schanne's performance as the Sleepwalker, it is a work which one remembers very vividly even after one performance.

Swan Lake, Act II, was the most unsatisfactory ballet. It contained the entire *pas de trois* from the first act, with the peasant girls' *variations* jarringly performed by two swans. There seemed to be too many dancers on stage; the Huntsmen wore red and green Dick Whittington costumes, and the head-dresses were so heavy they looked like bandages. It also opened with rows and rows of plaster swans travelling at shoulder height across the backcloth in shooting-gallery fashion.

Also given were Balanchine's *Serenade* and *Apollon Musagète*, *Fanfare* (Robbins) and Bournonville's *La Sylphide* and, what must be one of the funniest of all ballets (certainly it must have the largest cast), *The Kermesse at Bruges*.

Despite the fact that the repertoire has taken on an international character, giving it the appearance of having a slightly false centre,

the core of the company is still the Bournonville works. These enchanting ballets were certainly strikingly of their time. However, they have elements in them which have enabled them to transcend their time, giving them a permanent interest and enabling them to live outside their historical context.

Bournonville himself wrote: "The kind of beauty which dancing should strive to express is not that of time or fashion, but of an eternal quality. Beauty retains its freshness forever, while constant surprise becomes tiring." By adhering to these principles he assured the survival today of many of his most charming ballets.

THE DANCERS

THE most unusual feature of this season was the company's very obvious dependence on Henning Kronstam. Without him, or Fredbjørn Bjørnsson, who is a *demi-caractère* dancer, it is hard to imagine this year's Festival, the eighth, being very successful. The most interesting of the other male dancers is Verner Andersen, and it is easy to see why Frank Schaufuss has given him so many opportunities. He has a pleasant appearance and a very easy, elegant style and polished technique. There is a certain shyness, though, in his characterisations, and, if he is to progress further, his personality must expand.

Kjeld Noack has an attractive, rather inter-

national appearance, and it seems that he could be used a little more. For example, he could alternate as the Poet with Kronstam in *Night Shadow*. He gives good performances in *La Sylphide* and *Serenade* and a carefully thought-out interpretation of Paris in *Romeo and Juliet*. His technique is not exciting, but it is capable of fulfilling most of the demands made by the repertoire.

The character dancers, Niels Bjørn Larsen, Poul Vessel, Svend Erik Jensen, Ole Palle Hansen and Arne Melchert have both acting qualities and mature appearances, giving considerable conviction to the plots of the ballets in which they appear. The children who dance in such works as *The Kermesse at Bruges* and *La Sylphide* further increase the range of the company.

Borge Ralov made his farewell in *Night Shadow* an embarrassing occasion. He refrained from taking a curtain call, with the result that the audience clapped and shouted for the whole interval, until he belatedly, with rather bad grace, came forward.

The company lacks a ballerina in our sense of the term. Mona Vangsaa has the strongest technique and would, I think, be the most acceptable by English standards. She has certainly the widest range, but is a dramatic rather than lyrical dancer. She appeared with equal success as Odette, in a dramatic rôle in *Night Shadow*, as a coquette in *La Ventana*, and in abstract parts in *Serenade* and *Myth*. Kirsten Ralov is still an attractive dancer, but her technique has seen better days.

Inge Sand danced well in everything, but

was best in soubrette rôles. Her personality tends to be hard and brittle and, while her dancing can be often exciting and breathtakingly fast, she seems to rely so heavily on nervous energy that one always sensed, possibly wrongly, that she would collapse exhausted the moment she left the stage.

Margrethe Schanne cannot be faulted within her particular range and gentle style. She is most suited to *La Sylphide*, *Night Shadow* and *Pas de Quatre*, but, in the highest sense of the term, she lacks a ballerina's technical range.

Mette Møllerup was handicapped by an injury and we were unable to see much of her. Kirsten Petersen, Kirsten Simone and Solveig Østergaard all show promise, while Elizabeth Enevoldsen, who has a poor classical technique, shows possibilities as a character or *demi-caractère* dancer. Ruth Andersen is a very minute dancer with a strong technique. She needs more repose (charm cannot be captured by force) and more thought in her interpretations. The best of the character dancers are Lizzie Rode, Lillian Jensen, Britta Cornelius-Knudsen and Inga Gotha.

While there were an extremely large number of good dancers in the company, there were almost none at the height of their powers. There is a rather large gulf between Ralov, Vangsaa, Schanne and Sand and the promising younger girls—all at various stages of development and showing that they have benefited from Volkova's classes, but none giving sufficiently striking performances to enable one to forecast with any accuracy a first-class ballerina among their ranks.

Festival in Florence

FLORENCE was a festival that nearly wasn't this year. When the Italian Government last winter threatened cuts of about 40 per cent in its £2,500,000 annual subsidy to music (mostly used to make good the deficits on opera), the fate of several summer festivals was left in doubt. After months of see-saw hesitancy, during which programmes were still being changed up to within a fortnight of the opening, the 20th Maggio Musicale Fiorentino—as the Florence Festival is called—was eventually launched with a repertoire of seven operas and a single programme of four one-act ballets by Aurel Milloss. These were given four times at the Teatro Comunale during the first fortnight in June, of which I saw the first performance.

"You go to Rome next, or to Venice—yes?" said the liftman at my hotel with the air of backing a certainty, mistaking me for one of the American tourists who thronged the city by the hundred. He was disconcerted to know that I was returning to England, and even more taken aback to be told that I had been to the ballet. "Ah—i balletti," he grinned, "beautiful, but soch a pity—no singing." He was wrong! Even a ballet programme was not complete without a melting tenor serenade, as you will see.

The four ballets were in the nature of a tribute to Milloss, who was 50 last year and is one of the most prolific choreographers now working in Italy. In the last 10 years he has staged about 50 ballets at La Scala, Rome and Florence, as well as other centres. Born in southern Hungary, he acquired a comprehensive grounding in both classical and modern idioms through his studies at Belgrade and with Rudolf von Laban, Mary Wigman and Victor Gsovsky, among whom Laban was obviously been of prime importance in formulating the style of Milloss's ideas.

Folklore, *verismo* drama, harmony of line and sugar-candy were the four flavours that

made up the widely varied and, I should imagine, representative programme of Milloss creations. None were *premieres*, but three were new to Florence—among them the striking plotless ballet *Estro Arguto* (literally "Wistful Fancy"), his latest work first staged in Rome last January. The dancers were a company specially recruited for the festival, featuring as principals Olga Amati and René Bon, Lia Dell'Ara and Cristian Uboldi,

Four ballets by Aurel Milloss at the 20th Maggio Musicale Fiorentino by NOËL GOODWIN

Sabine Leblanc and Walter Zappolini. The first pair opened the programme with:

La Giara

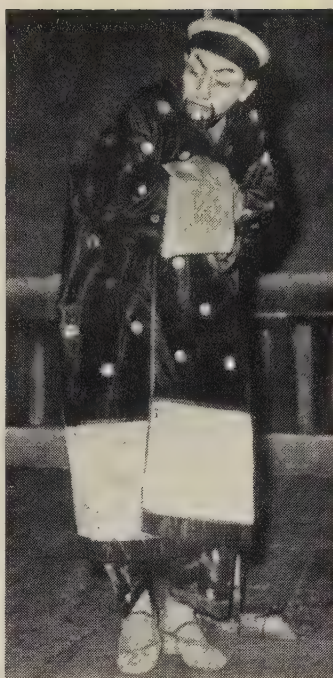
(The Jar)

Scenario and Music by Alfredo Casella, after the story by Luigi Pirandello. Choreography by Aurel Milloss. Scenery and Costumes by Renato Guttuso.

THE JAR: Angelo Pietri as Zi' Dima (centre), the hunchback potmender who mends the broken jar, only to imprison himself inside it. A scene from the Milloss version of Casella's ballet.

Photo: Marchiori





THE MIRACULOUS MANDARIN: (Left) Giuseppe Niespolo, as a Hoodlum, with Lia Dell'Ara, as the Girl, in the Milloss version of Bartók's ballet. (Right) Cristian Uboldi in the title rôle.

Photos: Levi

Cast

Nela OLGA AMATI
Young Man RENÉ BON
Don Lollò LUDOVIC DURST
Zi' Dima ANGELO PIETRI

Villagers, Friends of Nela

BEFORE the house of Don Lollò, a rich and short-tempered Sicilian landowner, stands an immense jar—his highly-prized possession. During a flirtation between his daughter Nela and the Young Man the jar is broken. The hunchback potmender Zi'Dima undertakes to repair it, climbs inside to do so and unwittingly imprisons himself. Don Lollò orders him to stay there rather than break it again to get out but, having later been awakened by village revelry among the young people, he kicks the jar in his fury. It crashes off-stage and frees the potmender. General rejoicing.

Milloss first staged this *ballet d'action* at the Teatro Colón in Buenos Aires when he was ballet master there in 1947-48, and on his return to Europe it became his first important Italian success. It was a new version of a ballet composed in 1924 by Casella (1883-1947), who led the 20th-century movement in Italian music away from opera towards neo-classical instrumental forms, combining folk material with up-to-date techniques. Immediately before it Casella had written after a journey through Italy: "I understood that an Italian can never be an impressionist, and that the transparent clarity of our landscape is that of our own Art."

I mention this because I think Milloss was aware of it when he decided how to treat the subject in dance. It is precisely the transparent clarity of movement, with its Southern warmth of humour and emotion, that is the ballet's most attractive feature. Like *Le Portrait de Don Quichotte*—the only Milloss ballet so far seen in England—it treats a folklore theme in a direct and freely expressive style, rooted in traditional classical language of dance but, as with the music, using the advantage of modern technique and narrative expression.

I enjoyed the choreographer's sense of irony and comedy drawn out of the story, and his dramatic use of the *corps de ballet* to carry it along. A notable trait in Milloss—which showed again in other ballets—is to present

the *corps* as individuals, each dancer having a specific and not merely imitative part to play. They had been extraordinarily well rehearsed, too. What failed to convince was the comparative insignificance of the lovers. This is partly the fault of the scenario, wherein the passing affair between Nela and the Young Man is grafted on from outside, as it were, instead growing out of the main thread of story relating what happened to the jar. Milloss could have overcome this by creating more imaginative movements for his principals. By failing to do so he not only wasted the virtuoso talents of René Bon and the lyrical grace of Olga Amati, but constantly allowed the watcher's eye to stray away from them in search of the much more interesting things going on in other parts of the stage.

One particularly wide-open opportunity was missed when the Young Man returns alone to serenade Nela. It was here that my liftman might have been slightly compensated by the voice of Angelo Rossi issuing forth from the orchestra pit. The vocal serenade as such did not seem incongruous, but the Young Man merely made a few passing gestures in the direction of Nela's window and, for the song's second stanza, retired to sit against the jar until it was finished. Ludovic Durst rampaged effectively as the angry Don Lollò, and the deadpan philosophical simplicity of Angelo Pietri as the potmender—content to squat in the jar smoking his pipe and waiting, like Mr. Micawber, for something to turn up—spoke more than the most elaborate mime. Renato Guttuso's bold primary colours in the décor aptly conveyed the sunny, earthy atmosphere, but the dancers—especially Nela—could have done with stronger make-up to match.

From sentimental, happy comedy we were plunged into stark drama by:

Il Mandarinò Meraviglioso

(The Miraculous Mandarin)

Scenario by Menyhert Lengyel. Music by Béla Bartók. Choreography by Aurel Milloss.

Produced by Lia Dell'Ara. Scenery and Costumes by Lazar Segall.

Cast

Girl LIA DELL'ARA
Mandarin CRISTIAN UBOLDI
Roué ALBERTO TESTA
Young Man ALESSANDRO WASSILLEFF
Hoodlums GIUSEPPE NIESPOLO,
WALTER SCHERER, ATTILIO VENERI

HERE was direct comparison with the version of *The Miraculous Mandarin* created by Alfred Rodrigues for the Sadler's Wells Ballet as it was then, at last year's Edinburgh Festival. If it were a choice between seeing either of them again my own preference would be for Milloss, simply because he treats the ugly theme with a less heavy-handed touch than did Rodrigues, evoking pity and compassion for the low-life denizens where Rodrigues merely left a nasty taste in the mouth. The subject—that of the waylaid Mandarin who, though beaten-up in three different ways by the Hoodlums, miraculously survives death only to succumb when the Girl yields to his desire—was pointfully described and discussed then (*DANCE AND DANCERS*, October, 1956). There is little I can usefully add to that, except that the subject seems more intractable the more one considers it.

Like Rodrigues, Milloss uses modern realism for the ballet—thugs in a dimly-lit slum square with the prostitute's cubicle at one side and a canal embankment along the back, useful for pitching over the penniless student. Where the two versions differ is in the absence here of any *corps de ballet*, a completely different type of Mandarin and much less stylised dancing for both him and the Girl. Cristian Uboldi's Mandarin was a marvellously shrivelled, cold and chilling creature like a sinister insect—a miser interested only in amassing wealth. He is induced to sit on a chair while the Girl launches her frenzied dance. At first the Mandarin watches expressionlessly; gradually and with bitter slowness, some long-forgotten emotion steals over him. His right leg quivers faintly, then more strongly until he is completely distracted and his whole body shakes with passion. As the Girl collapses, he throws himself on her, only to be dragged off by the Hoodlums. Twice he escapes them into a dance of pursuit until he is caught again and suspended in the noose.

One detail weakened this frankly gripping sequence: the Mandarin apparently carries his wealth in a carpet-bag. This is stolen by the thugs as the Girl distracts his attention, so that there seemed little point in going on with the killing. Milloss handles the rough stuff considerably better than Rodrigues, who prolonged the smothering, stabbing and hanging to a sickening extent. Here it is staged so that one is less aware of the method and more aware of the intent. At the hanging, instead of making the Mandarin jack-in-the-box absurdly up and down on more than enough rope, as *Somes* was compelled to do, he is suspended in, I suppose, a kind of cradle (like the puppets in *Petrushka*) where he continues to twitch feebly.

The effect of all this is to focus less attention on brutality for its own sake and more to arouse pity first for the Girl, subsequently for the Mandarin, which seems to me to be the only valid justification for trying to realise the ballet at all. Moreover, Milloss achieves this in a freely expressionist style without invoking symbolism by way of a conscience-clang. The weight of dancing is given to the Girl—the Hoodlums are little more than incidental, the Roué burlesqued and the penniless Young Man engaged in a straightforward *pas de deux*. One may object that this makes for less diversity of interest, but it does maintain a stronger thread of emotional theme, and Lia Dell'Ara realised the part most eloquently.

She was downtrodden, defiant and compassionate by turns; her movements, gestures and facial expression mirrored each change of mood even if her technique was not always fully adequate to the demands of the choreographer. I should like to see what Julia Farron, for instance, would make of this version.

Bruno Bartoletti—a youthful conductor—had charge of the orchestra throughout the evening, and obtained a dynamic performance of this tortuous score, with its frenzied, aggressive rhythms and searing harmonies. Here is a further pointer to the realisation of a ballet—if more choreographers would look first to the music we should suffer far less incongruity of scene and sense than we do now. In this instance Bartók produces all the violence needed; one should not strive to outdo him on the stage, but rather to allow his music to drive home the threatening fist and the plunging dagger.

Vicious realism then disappeared into fancy for:

Estro Arguto

(Wistful Fancy)

Choreographic Concerto in three movements by Aurel Milloss. Music by Sergei Prokofiev (Piano Concerto No. 3).

SABINE LEBLANC
WALTER ZAPPOLINI

Corps de Ballet

MILLOSS somewhat startled his audience when this plotless ballet after the style of Balanchine was created at Rome last January. It marked a new development in his style away from *ballets d'action* and occasional short studies in rhythmic patterns into a fully extended composition on the harmony of line and form. To my mind it is a beautiful and satisfying achievement, with only minor reservations. Certainly it showed the most inventiveness and creative imagination of the four ballets in this programme. Milloss uses two principals, eight solo dancers bound as a unit and a *corps de ballet* of 16, the last group being absent throughout the slow movement.

PROKOFIEV CONCERTO: Another movement from Milloss' *Estro Arguto* with Sabine LeBlanc on the left.
Photo: Locchi



ESTRO ARGUTO: Sabine LeBlanc and Walter Zappolini (on the right) in the abstract ballet to Prokofiev's third Piano Concerto.
Photo: Levi

They wear black practice costume against a blue backdrop, the ballerina distinguished only by a headband. No thread of drama or emotion is woven into the sequence; this is a study in dancing on its own.

Prokofiev's rhythmic, percussive Concerto lends itself well to realisation in dance. It provides a varied metre, skilful instrumentation which can be reflected in changing combinations of dancers and enough melody to sustain a flow of line. It might be noted, by the way, that three out of these four ballets used 20th-century music. Like Balanchine's *Concerto Barocco* and *Symphonie Concertante*, the principals in *Estro Arguto* generally take the piano part, the rest following the orchestra. Milloss interposes a third element with the eight solo dancers who sometimes appear to be supporting the principals and sometimes leading the *corps*, alternating with the principals in the variations of the slow movement.

It is an attempt by Milloss to co-ordinate visual and musical values, not merely to graft his ideas on to the music.

In this he has largely succeeded, the main weakness again being his relatively unimaginative treatment of the principals. Those familiar with the Concerto will know that the piano is throughout the undisputed *prima donna* of the instruments and the solo part is always well to the fore. Milloss gives little chance to his chief soloists to coruscate in the way that the piano does, so that the eye seeks most of its enjoyment in the complex yet lucid patterns woven by the rest. A flowery essay in the programme book discussing Milloss—which ranged from Martha Graham and Isadora Duncan to Aristophanes and Plato—likened this ballet a little unflatteringly to "lubricated machinery." In the sense that the dancers are kept pounding percussively away on the ground, with remarkably few *jetés* or other *pas en l'air*, there is some truth in this. But because it provides such a remarkable visual equivalent of Prokofiev's music while at the same time achieving satisfaction purely as dancing, it must be counted a worthy success. Again I was pleased to see such an accurate *ensemble* among the dancers, although the principals lacked presence as well as presentation.

To round off the programme with a *bonne-bouche*, or maybe just a bonbon, came:

Vienna Si Diverte

(Vienna Amuses Itself)

Scenario and Choreography by Aurel Milloss. Music by Johann Strauss, Jnr. Scenery and Costumes by Ferdinando Ghelli.

Cast

Ballerina	OLGA AMATI
Officer	RENÉ BON
Count Aristide	ATTILIO VENERI
Ladies, Officers, Cavaliers, Servants	

A NEW Year's Eve party in Count Aristide's palace in Vienna, 1880. Young girls compete for the attentions of a handsome Officer who, however, does not respond. After quadrilles and galops the *prima ballerina* of the Imperial Opera arrives, dances and attracts the Officer. The Count organises a tombola and the Officer wins the final prize—a great casket from which steps the Ballerina. She in turn has fallen in love with the Officer, with whom she leads the final *Emperor Waltz*.

Light as a *soufflé* and sweet as sugar-icing, this confection effectively topped the evening as a kind of homage to the man whom Richard



Strauss called "the greatest God-given dispenser of joy the world has ever known." But with sets reminiscent of *Graduation Ball* and with absolutely no imaginative embellishment of the formal mazurkas, polkas, waltzes and other ballroom dances, this chandelier ballet might have been lifted wholesale out of a Hollywood sham-Viennese extravaganza. Coy and sophisticated, it cloyed the palate with its treacly sentiment and artificiality: the Byronic young Officer, searching for his ideal with the false intensity of a man dead sure that Destiny will turn up trumps; the conceited Ballerina who falls into his arms because ballerinas invariably fall into officers' arms on New Year's Eve in Olde Vienna, and Court Society determined to be merry if it kills them, are a passable amusement and no more.

The distinctly juvenile level of this item was made bearable by Amati and Bon, once they were given a chance to forget their stage identities and remember that they were gifted dancers, and by individual touches among the *corps*, each of whom was given a distinctive part to play and did so with the zest of pantomime. And after all, when the final curtain came down at the Teatro Comunale, it seemed a natural continuation of fantasy that the ancient *fiacres* should be waiting to drive one away beside the Arno in the moonlight.

VIENNA SI DIVERTE (left): Olga Amati, as the Ballerina, with René Bon, as the Officer, in Miloss's ballet on a theme of old Vienna.
Photo: Fiorenza

Festival at Enghien

For several years the Casino at Enghien, on the outskirts of Paris, has held a festival and invited the most notable choreographers of our time to create new works. This year's festival is reviewed

by MARIE-FRANÇOISE CHRISTOUT

AS in previous summers, the Casino Theatre at Enghien presented two gala evenings of ballet on May 31 and June 1. Last year Maurice Béjart and Leonide Massine were the guest choreographers; this year their places were taken by Serge Lifar, Dick Sanders and Jean Babilée (whose *Balance à Trois* won great success on the same stage not so very long ago).

This year, of the five works produced, the most successful turned out to be the least pretentious—a *pas de deux* (*L'Emprise*) and a *pas de trois* (*L'Indécise*), both of which were remarkable not so much for choreographic invention as for fine décor and music and, above all, for the superb performance given by the interpreters.

There is no point in going into detail about Dick Sanders's *Divertissement*, to Ibert's well-known score of the same name. Sanders here exploited without much skill a formula already familiar from *Interplay* and *Symphony for Fun*. But he redeemed himself with:

L'Emprise

Book by Pierre Rhallys. Music by Georges Delerue. Designed by Françoise Ganeau. Choreography by Dick Sanders.

Cast

The Man DICK SANDERS
The Young Girl CLAIRE SOMBERT

IN spite of the questionable appearance of a group of policemen in gabardines and armed with pocket lamps, the ballet is virtually a *pas de deux*. A young man, who has been

L'EMPRISE (right): Dick Sanders, as the Young Man, murders Claire Sombert, as the Girl whom he discovers in a ruined palace.

Photo: Lido



beaten up, hides in a ruined palace. There he finds a young girl in a swoon who, awakening, mistakes him in her madness for the one she loves. When she has recovered her senses, she starts to cry but he strangles her, fearing that he will be discovered.

Helped by the score of Georges Delerue and the beautiful evocative décor of Françoise Ganeau, Dick Sanders has elaborated on two levels joined together by a staircase. It is a crowded work, brief and interesting, but with little that is revolutionary, though certain passages in the *adage* are ingenious.

The choreographer is in this work his own interpreter, and reveals himself as a good *demi-caractère* dancer. But he is rather eclipsed by the beauty and new authority of Claire Sombert, who re-affirms that she is one of the most arresting dancers of her generation.

L'Indécise

Ballet by Serge Lifar and Constantin Nepo. Music by Boieldieu. Designed by Constantin Nepo.

L'Indécise Cast
Two Young YVETTE CHAUVIRE
People ALEXANDRE KALIOUJNY
GERARD OHN

A LADY-IN-WAITING to the Queen has thoughtlessly arranged the same rendezvous with two lovers. At the chosen hour all three find themselves at the gate of the Palace of Versailles.

This quick clever sketch successfully allied the elements of which it was composed—the Harp Concerto of Boieldieu, a décor by Constantin Nepo based on an old engraving, and the noble and gracious choreography by Serge Lifar. The unity of style was underlined by the interpreters: Yvette Chauviré, with an elegant coquetry, found in Alexandre Kaliojny a partner of distinction and of fine elevation. Gérard Ohn remained more in the background.

Hamlet

Ballet in one act by Serge Lifar. Music by Marcel Delannoy. Designed by Georges Wakhévitch.

Hamlet Cast
Ophelia NINA VYROUBOVA
The Queen CLAIRE SOMBERT
Laertes EDMEE REDOIN
The Ghost of the King ESTEBAN CERDA
GERARD OHN

HAVING already tackled so many heroic subjects, Serge Lifar allowed himself to be tempted by the greatest work of Shakespeare. The enterprise was perilous, and it is not in the least surprising that it hardly succeeded. On the credit side there was an excellent opening, several fine passages—the dance for the King and the Queen, for example—an extremely danceable score by Marcel Delannoy, and an ingenious setting by Georges Wakhévitch.

Nina Vyroubova portrayed the *travesti* rôle with a solemn authority, perfectly in accord with the romantic Prince of Denmark, supported by a gracious Ophelia in Claire Sombert and a cast who interpreted their rôles faithfully.

La Boucle

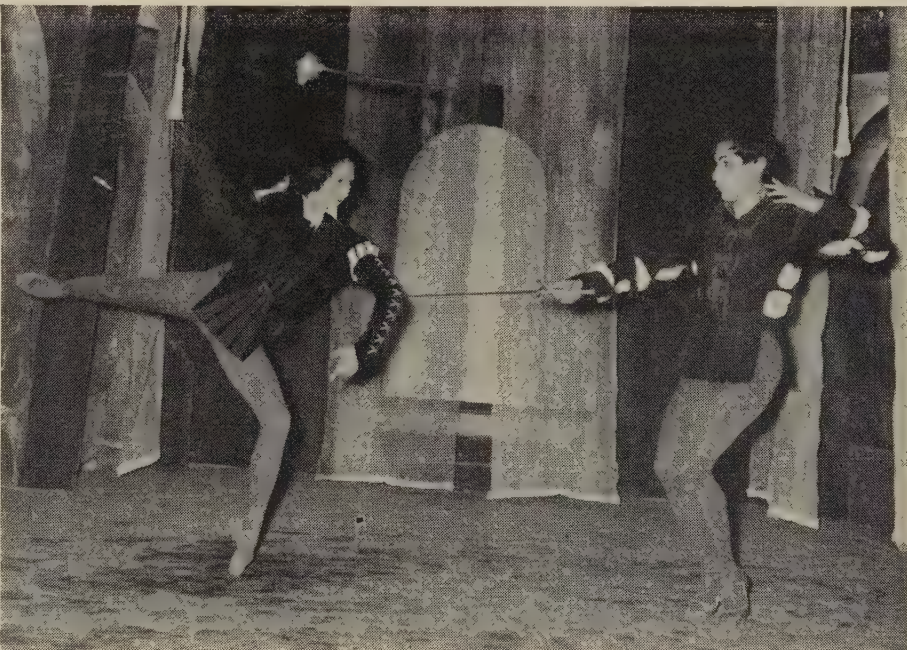
Book by Michel Drach. Music by Jean-Michel Damase. Choreography by Jean Babilée. Costumes by Sylvia Braverman.

The Man JEAN BABILEE
The Young Girl IOVANKA BIEGOVITCH
Two Vamps EDMEE REDOIN
SALLY PEARCE

ALTHOUGH not exactly in the realm of pure ballet, this work is to some extent redeemed by the ingenuity of production, and



DANISH TRAGEDY AS BALLET: A group from Serge Lifar's choreographic version of Shakespeare's Hamlet. Esteban Cerda as Laertes (second from left), Gérard Ohn as the ghost of the King, Nina Vyroubova as Hamlet, Claire Sombert as Ophelia and Edmée Redouin as the Queen. The picture gives some idea of George Wakhévitch's ingenious décor. Photo: Serge Lido



DUEL: Nina Vyroubova, as Hamlet, in a duel with Esteban Cerda, as Laertes. Vyroubova has added yet another interesting rôle to her rapidly widening repertoire. The spectacle of Hamlet en travesti is not new even to ballet: it will be remembered that Nora Kaye danced Hamlet in Tudor's La Gloire a few years ago with New York City Ballet. On the legitimate stage the most notable travesti Hamlet was Sarah Bernhardt. Photo: Serge Lido

by the presence in the cast of Jean Babilée. Unfortunately, however, he was seen for only about a couple of minutes. Nevertheless it was impossible not to be impressed by his stage authority and temperament if not exactly by his choreography. The adequate score, by Jean-Michel Damase, is not quite this promising young composer at his best. Iovanka Biégovitch made a fleeting appearance, delightfully danced, as the young girl.

EUROPEAN FESTIVALS

THE three festivals—in Copenhagen, Florence and Enghien—which are reviewed on this and

the preceding pages of this issue, are the first of this year's important festivals.

During the next few months, DANCE AND DANCERS will give equally comprehensive coverage to other festivals in Europe. Readers will be taken on a journey as far afield as Genoa (Italy), Aix-les-Bains (France), Santander and Seville (Spain) and Edinburgh (Scotland). Later in the year we shall review the festivals in Moscow (Russia) and Berlin (Germany).

Those who wish to take in these festivals on their holidays should consult the "Ballet Dates" in each number of DANCE AND DANCERS, where all the information available is given.

The Bolshoi dances Swan Lake in Helsinki



WHEN the Bolshoi Ballet from Moscow visited Covent Garden last autumn, Nina Timofeyeva had not been dancing the Odette-Odile rôle in *Swan Lake* for long. The management of the great Russian company thought that as *Swan Lake* was so well known in England, it would be more interesting for us to see one of their younger dancers in this famous principal rôle. The result was not greeted with any great enthusiasm on the first night by the audience and critics; but at later performances Timofeyeva began to show the style and authority that we expect from the finest Russian dancers.

Recently the Bolshoi Ballet visited the Finnish capital and from the pictures taken there, on this and the following page, it will be seen how Timofeyeva has developed in the intervening months. She is partnered by Nikolai Fadeychev, who left the most lasting impression of the superiority of Russian male dancing after the London visit.

BLACK SWAN: (Left, top and bottom) Fadeychev and Timofeyeva, as Prince Siegfried and Odile, in the pas de deux from Act III of *Swan Lake*. The Bolshoi's version of this ballet does not differ greatly from the version generally known in the West. It is the version given by the Stanislavsky Ballet from Moscow which has been so radically changed from the version given by most companies.

(Below) Timofeyeva in her variation from the third-act pas de deux. Photos: Popper





DIVERTISSEMENT: (Left) Fadayechev in his third-act variation. The picture gives some idea of his remarkably effortless elevation.

(Right) Sango-vitch and Koren in the Czardas from the third act. This Czardas is given by two couples in the Bolshoi version instead of the four couples in the version now given by the Royal Ballet. The great style of the Soviet dancers in these character dances was one of the most exciting features of the Swan Lake given in London.



THE DEATH OF VON ROTHBART: One of the final moments from the last act of Swan Lake. Odette (Timofeyeva) and Siegfried (Fadayechev) are united after Von Rothbart (Zaitsev) has been stricken down by the Prince. Photo: Popper



So You Want to Dance?

Schools and Teachers
by E. C. MASON

Teacher of repertoire and history

MICHAEL HOLMES is a modest person who has quietly built himself a reputation as a choreographer, and as a specialist teacher of repertoire and dance history.

Very few teachers, almost none, in fact, attempt to give their pupils instruction in the history of dance. Furthermore, apart from the Royal Ballet School and the Rambert Studio, very few schools hold regular repertoire classes. The teaching of repertoire and dance history are by no means controversial issues, and at a time when a little more unorthodoxy would make many classes more entertaining and interesting, it is disquieting to think that they have received so little attention. Almost nothing has been written on these subjects. Therefore, the helpful light which Michael Holmes has been able to throw on this type of teaching seems well worth inclusion in this series.

He has danced with the Ballet Rambert, Metropolitan Ballet and with Massine in Monte Carlo. As a choreographer he has composed *Trio Détruit* for Metropolitan Ballet; *Lady Poltagrue*, *Palisades*, *The Dong with the Luminous Nose* and *Common Ground* for Ballet Workshop; *Frollic* for the London City Ballet; and *The Emperor's New Clothes* for the Ballet der Lage Landen. He also arranged the choreography for Basil Dean's production of the revival of Flecker's *Hassan*, for the Mermaid Theatre's production of *Dido and Aeneas*, which featured Flagstad, for the Glyndebourne company's 1950 Edinburgh Festival season, and for a Vivian Ellis musical, *Listen to the Wind*.

The business of training dancers for the ballet is a long and arduous one, and it requires a great deal of patience. The few years a teacher has in which to give students a technique with which to start their careers on a firm basis are all too short. As there does not seem to be much time given to help them get much more than just those firm technical foundations, we

MICHAEL HOLMES

Photo: Helga Sharland



find the majority of dancers emerging into the professional world today with little or no knowledge of what their part in the art is to be, least of all understanding what the art is about. They think that once having learned their steps in the classroom they are technically well-equipped to go on to the stage and show themselves off in these steps. These they perform with an overlay of thick sentiment meant to convey something or other, but what nobody seems to know.

How many times has one heard a choreographer complain of the lack of co-operation to enable him to carry out his ideas to some harmonious conclusion? Usually he finds that what he has invented as a particular pattern of steps to express the right mood or feeling he is trying to convey, and which he has never once visualised as a series of individual steps but only as a whole movement, gets interpreted as the nearest steps learned in the classroom. The dancers assume that the funny step with the bent knees and twisted back, which they have just been given to do, must be a badly demonstrated *attitude* or *arabesque*. They will, therefore, proceed to put it back into what they feel should be its true classical form and show it off as a classroom exercise devoid of all life and feeling, and accompanied by an air of supreme indifference.

Brains in their calf muscles

Talking it over with them is, more often than not, futile because, as Beecham once said of them, "they keep their brains in their calf muscles and use their heads to keep their ears apart." So the choreographer goes on trying various combinations until one is found which, when executed by the dancers, manages to resemble what he first had in mind. But even then, given half a chance they will later go their own way to "correct" the movement as soon as his back is turned.

"Not so long ago," said Michael Holmes, "I was talking to a group of dancers who were in the process of rehearsing a certain ballet which they had been performing for over a year. During this conversation I was horrified to learn that not only had they no ideas as to who had composed the music, but they hadn't the faintest idea as to who the choreographer was either. I didn't stay to find out if they had heard of the designer or if they knew what the ballet was about, but later, when I saw them perform the work, this complete lack of interest and enthusiasm was only too evident."

Performing without understanding

He has always considered it a necessary part of students' training to study the ballets themselves in the studio to enable them firstly to understand the works they may be called upon to perform, and, secondly, to show what a large difference there is between the studio exercise and the performance on stage. "It is surprising," he says, "the number of dancers who see and perform even the classical ballets time and time again without even understanding what is really going on in them. To this end I started my repertoire classes where the pupils can really come to grips with these problems and get the feeling of what it is all about long before they are thrown in front of the public who have paid their money and expect, and rightly so, to see something professional and not students groping for the light."

In these classes the developments and trends of choreography can be traced at leisure, but in a purely professional manner. Ballets are not

studied with any public performance intended. They are taught purely for the students' benefit—that is, towards helping them prepare for the stage and get the feeling of the theatre. "If," says Michael Holmes, "we thought we had a student who could be seen in public dancing the rôle of Giselle or Odette, our success would, indeed, be guaranteed, but, alas, such students are very few and far between, and when anything like this situation has arisen, we have invariably found that after further examination our optimism has been misplaced."

It is claimed that much of this experience can be acquired in the school display. The school display is a great help. However, it is usually made up of dances of a few minutes' duration only, and, because teachers are not going to show off their pupils in steps they cannot do (although, believe it or not, he has seen this happen) these are based on whatever steps the student is able to cope with. If students are going to take up classical ballet professionally, they will suddenly find themselves dancing and standing around in the *corps de ballet* of many a performance of *Le Lac des Cygnes*, *Les Sylphides* or *Giselle*, and this calls for endurance and a different approach. The mere knowledge of being able to stand on the stage in an interesting way is fast becoming, it would seem, a lost art.

Coupled with a knowledge of the steps and the understanding of the work as a whole, it is essential that its history should also at the same time be taught and learned. By this Michael Holmes does not mean that the student should learn that on such and such a date this or that ballet received its first performance danced by this or that ballerina, but a real historical delve into the social as well as the theatrical life which made the conditions under which a ballet was created. Neither are music, painting and literature to be neglected; they are all bound together inseparably.

Putting the clock back

With the aid of a gramophone he tries, whenever possible, to ensure that the student hears for himself what, for example, the music of the Troubadours really sounded like. In addition to this he shows them reproductions of paintings, making history so much more exciting for them than the plain spoken word.

The tracing of the dance from the earliest times through the Branles, Estampies, Pavaues, Minuets, Gavottes, and so on up to present day ballet is a fascinating study. But Michael Holmes's intention is not to put the clock back centuries and teach historical dances as an end in themselves or for any curiosity value. He aims to provide his students with some knowledge of the historical background of dancing so that they may have some understanding and appreciation of the forces which have influenced and gone to make the ballets they dance in today.

It is all a vast subject and one that will take as long to teach as it takes to teach students technique, if not longer. But the students of today, although they are not aware of the fact, are in great need of this extra knowledge. In the comparatively short time allotted for their training it is practically an impossibility to give them all. Coming across what Domenico of Ferrara said about the dance to his pupils in the 15th century can have a tremendous impact upon one when reading it for the first time. Although he lived 400 years ago, what he said then still applies today, and Michael Holmes believes we would be the better for doing something about it.

continued on opposite page

And then there were four

In the past year, three ballerinas have left the Royal Ballet. What are the reasons for this migration?

By CLIVE BARNES

DO you remember Ashton's *Birthday Offering*, with its glamorous Levasseur costumes, Glazunov music, and pride of ballerinas? Seven of them, like lively virtues, strung out one after another as a monument to an institution called the Sadler's Wells Ballet. That was last year.

The name Sadler's Wells Ballet is now no more, and while its Fairy Godfather, Sol Hurok, assures us in his charming American tour advertisements that its "successor" the Royal Ballet is still fabulous, and although the company itself has just completed probably the finest season of dancing in its history, the ballerinas seem to be flying away like swans on a mass migration. First Violetta Elvin, then Beryl Grey and now—they say—Elaine Fifield.

The "they" who are talking about Fifield's departure are everyone except the Covent Garden management themselves, who have been curiously reticent on the whole subject. Violetta Elvin left in a blaze of glory, flowers, curtain-calls and a valedictory speech in eulogy by Dame Ninette. Beryl Grey departed on a more sober note, with bouquets and calls in plenty but only a speech by herself to wish her godspeed. Elaine Fifield has just disappeared, in a manner that can only cause raised eyebrows. Like so many Ministers when they resign from the Cabinet, all these ballerinas have had "personal reasons" for leaving.

The grape-vine (pretty reliable in ballet's small village) tells me that there is the possibility of other resignations in the fairly near future. This may be untrue and I naturally hope it is, as three ballerinas and two senior soloists (Pauline Clayden and Anne Heaton) is grievous enough loss in a little more than a year for any company, even our fabulous national ballet. Dame Ninette, with perhaps some truth but little tact, recently remarked that it will be 15 years before we have "really mature" ballet critics in this country. We aboriginal forerunners can only hope that Dame Ninette still has a company to show to our splendid successors.

Of course, joking apart, it would be foolish to over-estimate the gravity of the Royal Ballet's situation. Maryon Lane, Anya Linden and Annette Page have all shown themselves capable of ballerina rôles. There is also plenty of talent in the *corps de ballet*, Shirley Grahame, Merle Park and Doreen Wells to take but three instances, and others as yet completely untried like Antoinette Sibley, will soon I imagine be getting their big chances. Yet there is going to be a shortage of experienced dancers—the gap between Fonteyn, Nerina, Beriosova and Jackson, and the rest is ominously wide—and obviously the company will have to proceed warily for a few years.

Since 1946 the Royal Ballet has had a very

continued from opposite page

But very few students will explore for themselves, so it is of no avail to say that in such and such a book you can read about this, that and the other. "They have to be led," concludes Michael Holmes, "but once their interest is stimulated they surprise even themselves. I try to give them a broad outline and take them by the hand some distance down the paths that we encounter on the way in the hope that, their interest sufficiently stimulated they will explore the rest of the way themselves.

Dancing has always been a form of expression and enjoyment in our social life, and it is up to us to see that it continues to be so."

Classes are held every Friday at 1.45 p.m. at Nesta Brooking's Studio, St. Mary's Hall, Oppidans Mews, Primrose Hill Road, N.W.3.



ABSENTEES FROM THE OFFERING: Just over a year ago, the Royal Ballet presented its seven ballerinas in Ashton's *Birthday Offering*. Now only four remain—(from left) Beriosova, Jackson, Fonteyn and Nerina. Faces removed are (from left) Fifield, Elvin and Grey

high turnover of dancers, and it might be as well to ask now why dancers do leave the company. Is it the fault of the direction?

In the first place dancers, like most artists, have an inborn dislike of routine. It is fundamentally more natural for them to leave companies than to stay with them. True certain State companies have less difficulty in retaining their dancers, but other State companies can offer pension schemes and various benefits which Covent Garden does not. Covent Garden, through no fault of its own, is not in a position to offer a dancer security from cradle to grave.

But in at least two other respects the management may be partly responsible for its failure to maintain its hold on its dancers. Although dancers are fairly treated (at least at Covent Garden; the position of the Theatre Ballet is not so favourable) they should not be subjected to hack tours of America, as if they were members of a commercial undertaking the main purpose of which is to make money. Dame Ninette herself said in *DANCE AND DANCERS* for May, 1955, that: "... long tours in America result in great exhaustion, and it has been decided that the company will never again take out such tours as it did in 1950-51 and 1953-54." Now here it is about to embark on a four month coast-to-coast tour. It is perhaps significant that, or so I understand, Nadia Nerina is only to play in New York and Chicago, and Julia Farron and Rosemary Lindsay are only to do part of the tour.

Are tours like this the way to treat a national ballet or its dancers? Would the Danes do it? Would the Russians? How much profit will Covent Garden make out of this tour? Is it worth it, even if it does pay for the Opera Company's recent production of *The Trojans*?

Apart from these pot-boiling American sprees the dancers perhaps have little cause for serious complaint. Some dancers may leave because family commitments, etc., make

long American tours highly undesirable, but I fancy the majority who fall by the wayside are the victims of the Royal Ballet's "star" policy, in which American-gear publicity ballyhoo certainly plays its part.

For some reason our dancers, unlike the Danes and Russians, never seem to be satisfied until they have become stars. Because every dancer Private thinks he has a Field-Marshal's baton tucked away in his knapsack, he gets discontented and unhappy when the promotion he thinks he deserves fails to come his way.

The Royal Ballet is a wonderful collection of dancers. Dame Ninette can pull a boy out of the *corps de ballet* and let him dance Bluebird; if she wanted (and with a few more resignations she probably soon will want) she has girls in the *corps* who could dance Aurora. But juvenile wonders, however gifted, will never replace experienced artists.

The wastage of talent in the top and middle ranks of the company must somehow be stopped, if the company is to retain its position as the greatest ballet in the West. If an organisation cannot inspire loyalty, it cannot inspire much else.

The question of pensions and salaries (are they, incidentally, paid enough?) is one which must be considered in conjunction with the Arts Council grant, and the proportion of that grant (still a deadly secret!) which is allocated to the ballet company. But the management could surely ensure that the only touring the company does is restricted to prestige visits to capital and similar cities. And surely something could be done to make the dancers feel as though they are all equally important to the whole, whether they are ballerinas or walkers-on. Otherwise it seems as though we might be landed with an awful lot of ex-ballerinas and walkers-out, which would be such a pity for the brave new generation of critics who are going to turn up hopefully in 1972.



New rôle for directors

THERE is a story going around Paris about a certain director of a ballet company. When his company was giving a season in Paris recently, a new ballet was presented which for personal reasons—nothing to do with the work's undoubted merit—the director did not wish to have in his company's repertoire. The first performance of this ballet was very well received by the audience—except from the director's box, from which a number of shrill whistles were heard to issue forth. Apparently he had bought a police siren whistle in order to show his disapproval of the ballet; unfortunately at one moment the whistle stuck. At subsequent performances the ballet received the acclaim it deserved.

Only in Paris could such an incident happen. While it hardly seems honest, it certainly adds to the liveliness of first nights. What would happen, I wonder, if Dame Ninette de Valois or Marie Rambert whistled and booed the first performances of ballets in their respective repertoires?

Busily dawning their wedding day

GR^{EAT} secrecy supposedly surrounded the wedding of two very popular Royal Ballet artists—David Blair and Maryon Lane—at Caxton Hall on June 22. In fact most people knew about the wedding, but they kept up the pretence of not knowing. No sooner were the marriage bonds securely tied than the happy couple departed—no, not to some exotic foreign resort but to Covent Garden in Bow Street, London.

That afternoon, Mrs. Blair took over the rôle of the ballerina in *Petrushka* for the first time; the same evening Mr. Blair danced the rôle of Albrecht to Alicia Markova's Giselle on the last night of the Royal Ballet's long season. The next day the happy couple left for a well-deserved honeymoon on the Mediterranean.

Cake ceremony for Royal Ballet

I^N these days when so many customs are dying out, it is heartening to hear of a new custom recently instituted in the Royal Ballet. A short time ago Cyril Beaumont wrote to Dame Ninette de Valois suggesting that as May 5 was the 25th anniversary of the first full-length ballet mounted by the Royal Ballet, the occasion should be celebrated annually to mark the event.

Cyril Beaumont went on to suggest that the occasion might be celebrated by the cutting of a cake—not an ordinary cake, but one having

added historical interest as far as ballet is concerned: it would be made from the recipe of a seed cake which Taglioni ate frequently and of which she was very fond! Mr. Beaumont had obtained this recipe from Miss Margaret Rolf, who is still living and was a pupil and friend of the great Romantic ballerina in her later years. To inaugurate this ceremony Cyril Beaumont kindly offered to pay £5 annually towards the expenses.

Dame Ninette gladly accepted this offer and invited Mr. Beaumont to cut the first piece at the first ceremony, which was held in the Green Room at the Royal Opera House after the matinee on June 22. Unfortunately she herself was unable to attend as she was away on a much-needed holiday.

The whole company attended the ceremony and Alicia Markova ate the first piece. The cake weighed seven pounds and contained 18 eggs, sherry, walnuts and crushed caraway seeds. Sherry was also served in liquid form and everyone had a most enjoyable time. Three pieces were kept and put in air-tight packing—for Dame Ninette, Dame Margot (away in Australia) and Mrs. Beaumont (unable to attend owing to illness). In future years the ceremony will always be held on May 5.

Almost as before

BECAUSE of the wording of its Charter, the Royal Ballet has to be known simply as such when it tours abroad. It cannot use the

ROYAL RECEPTION:

Queen Juliana of the Netherlands (right) talking to Masche ter Weeme (director of the Ballet der Lage Landen), Walter Gore and Angela Bayley after the first performance of Gore's production of *The Nutcracker* at the Amsterdam Opera House.

Photo: Anefo

curtain up!

GAMBA PRIZEWINNER: Mr. Gamba, head of the famous theatrical shoe firm, presenting Rosalind Allan with the first prize in the Gamba Ballet Competition. The competitors had to place the most important qualities of a ballet shoe in their right order. On the right are the two judges—Felicity Gray (famous for her Ballet for Beginners T.V. series) and Pamela May of the Royal Ballet.

word "English" to distinguish it from the Royal Danish, the Royal Swedish or even the Royal Winnipeg Ballet.

I might have expected that the ever-resourceful Sol Hurok would triumph over this difficulty when he takes the Royal Ballet to the States for a five-month tour in the autumn—and of course he has done so. Is there anyone in the world who could fail to know what is meant by "The Fabulous Royal Ballet," which is now being splurged on posters from coast to coast across the American continent?

Better for butterfingers

I^T will come as a surprise to most people to learn that the Royal Opera House is one of the several London theatres with a cricket team competing for a cup to be awarded annually. It might be a good idea if the Enchanted Princesses in the Royal Ballet's production of *The Firebird* could be given some fielding practice, so that we might eventually avoid the nightly shambles with the golden apples bouncing all over the stage. We thought that English schoolgirls were always good at ball games, but it seems that the Royal Ballet school must neglect this subject.

An omission of tact

ONE of the ballets which Ballet Rambert is not taking to China on their visit in the autumn is *Casse Noisette*. I wonder very much what the Chinese would have made of the convention by which an umbrella or a fan and an upraised finger signify one of their own countrymen.

Incidentally, all the scenery for this tour is being specially made in China. Were it not for this fact it is possible that the company's stop-off in Moscow *en route* might have tempted Rambert to make her company the first British company to appear on the Bolshoi stage. That pioneering spirit of Rambert's, which has been largely instrumental in causing British ballet to exist at all, is very far from dead.

Undignified squabble

THE fee being paid to Margot Fonteyn and her three fellow artists for their Australian appearances is certainly pretty big. Fonteyn's share is believed to be the highest fee ever paid to any ballet dancer. Even so it came as something of a shock to read of a court case in which two rival managers were squabbling



over the season—profits which make the dancers' pay sound a mere pittance by comparison.

Since there was no real risk of loss in such a venture, there seems no good reason why any outsiders should gain so much by exploiting one who is normally, and rightly, regarded as a national asset—particularly at a time when money is so urgently needed by almost every British ballet organisation.

Howard's return

ONE of the most pleasing aspects of this season known as "summer dancing," is the fact that the works of Andrée Howard are returning to national repertoires and that she is again creating a new work for her original company—Ballet Rambert.

Howard, with Tudor and Ashton, laid the foundation stone of British choreography in the early days of the Ballet Club in Notting Hill. Howard's many works have been distinguished for their extreme sensitivity of style and atmosphere. Over the last few years she seems to have been shamefully neglected but, thank heaven, her hauntingly beautiful *La Fête Etrange* has returned to the repertoire of the Royal Ballet (now almost *ex-Sadler's Wells Theatre*). Let those responsible see that this work is never dropped from the British repertoire again.

In addition, Howard is creating a new work for Ballet Rambert which will have its première during the company's forthcoming London season at Sadler's Wells Theatre. This ballet—*Conte Fantastique*—is based on Edgar Allan Poe's *The Masque of the Red Death* and uses the score of André Caplet, who was a pupil of Debussy. The ballet is being designed by Malcolm Pride. The principal rôle will be created by Rambert's guest ballerina—Violette Verdy.

New initiative from Notting Hill

THE fact that two guests—choreographer Howard and ballerina Verdy—will provide much of the interest in the forthcoming London season of Ballet Rambert, does not mean that the company itself in any way lacks its former initiative. There will also be a new work by Ronald Yerrell, one of the company's principal male dancers, called *The Mirror*. This work had its première during a recent provincial tour.

Two of the other principals of the company—Patricia Dyer and Norman Dixon—recently appeared with great success in Lisbon as guest artists with the company of Margarida de Abreu at the Sao Carlos Theatre. Dixon stayed on for a week to give classes to the company.

David Ellis, Rambert's associate director and son-in-law, has arranged the choreography for the opera ballets for this year's Glyndebourne Opera season.

Close collaboration on Ondine

I WAS most interested to meet the 31-year-old German composer Hans Werner Henze the other day. He told me that the score for *Ondine*—the full-length work he has written for the Royal Ballet—was completed in May. Frederick Ashton has already started rehearsals of the first act, and I hear from Dame Ninette that the production is planned for next May.

The ballet is in three acts, the first and third acts running approximately 35 minutes each, while the middle act is 25 minutes. Ashton and Henze worked out the scenario in Italy last year, and revised it in London earlier this year.

Collaboration between the two has been very close, recalling at times the association between Petipa and Tchaikovsky. Henze told me that Ashton gave speed and timing of each episode he wanted, often the character of the music and even the orchestration in some cases.

Dancer of Today

ROSEMARY LINDSAY

BORN in London, and first studied under Anna Bromova. Joined Royal Ballet School in 1941, and entered the company two years later. Appointed soloist in 1947, and became senior soloist in 1953.

Creation: *Young Girl in The Shadow*.

Rôles include: *Myrthe in Giselle; Swanilda and Dawn in Coppélia; Aurora, Lilac Fairy, Crystal Fountain Fairy and Florestan Sister in The Sleeping Beauty; Leading Swan, Pas de Trois, Neapolitan Dance and Queen Mother in Swan Lake; Prélude in Les Sylphides; Chief Nursemaid in Petrushka; Black and Red Queens in Checkmate; Symphonic Variations; Red Girl in Les Patineurs; Polka in Facade; Winter in Cinderella; Diana in Sylvia; Ballerina Secunda in Ballet Imperial; Aristocrat in Mam'zelle Angot; Death in Donald of the Burthenes; Belle Epine in The Prince of the Pagodas.*

ROSEMARY LINDSAY made her stage début dancing in *Casse Noisette* in 1943. Since then she has given the Royal Ballet devoted service, becoming one of its most distinguished dancers.

At one time her repertory included an excellent *Swanilda* and a slowly developing *Aurora*, but just when it seemed as though ballerina status was within her grasp, she was passed over. Perhaps this was a mistake, but perhaps equally without this earlier experience she would not today be so rewarding in parts like the Chief Nursemaid in *Petrushka*.

With a slightly suspect classical technique, Lindsay was unlikely to reach the very top as a ballerina, whereas now she has developed into a first-class artist. It is nevertheless unfor-

The composer was full of enthusiasm for the way in which the choreographer tackled his task. "Ashton has a wonderful vision of timing—he knows exactly how long he wants each phase to last."

Henze also told me about his new work, *Dance Marathon*, which is to be produced at the Berlin Festival in September with Babilée. Talking of his own music he said: "I began as a 12-tone serial composer, but gave it up in favour of a wider-ranging technique to allow for more feeling, subtlety and colour."

New hope for choreographers

WE all know that we need more choreographers. Consequently I was very interested to hear the plans announced for the First World Congress of Choreographers and the First International Competition for young choreographers, which is to form part of the Fourth International Dance Festival to be held this summer at Aix-les-Bains.

The programme should have been announced by Serge Lifar, but as he was unable to make the trip his place was taken by Anton Dolin. Six young choreographers are to be given a chance in the competition: three French, Marise Desevres, Jean Guelis and Jean-Bernard Lemoine; Marcel Luipart (German); Deryk Mendel (English) and Mary-Jo Weldon (American). I came away from the reception relieved and sad. Relieved because, like Ballet Theatre's recent Workshop programme in New York, it showed that some people were still interested in the fate of the young choreographer; but sad because those same people were not in England.

Pioneering in the West

AT a time when British ballet is all too concerned to play it safe, I took a very real pleasure in talking to two young people



LINDSAY as Myrthe in *Giselle*.

Photo: Derek Allen

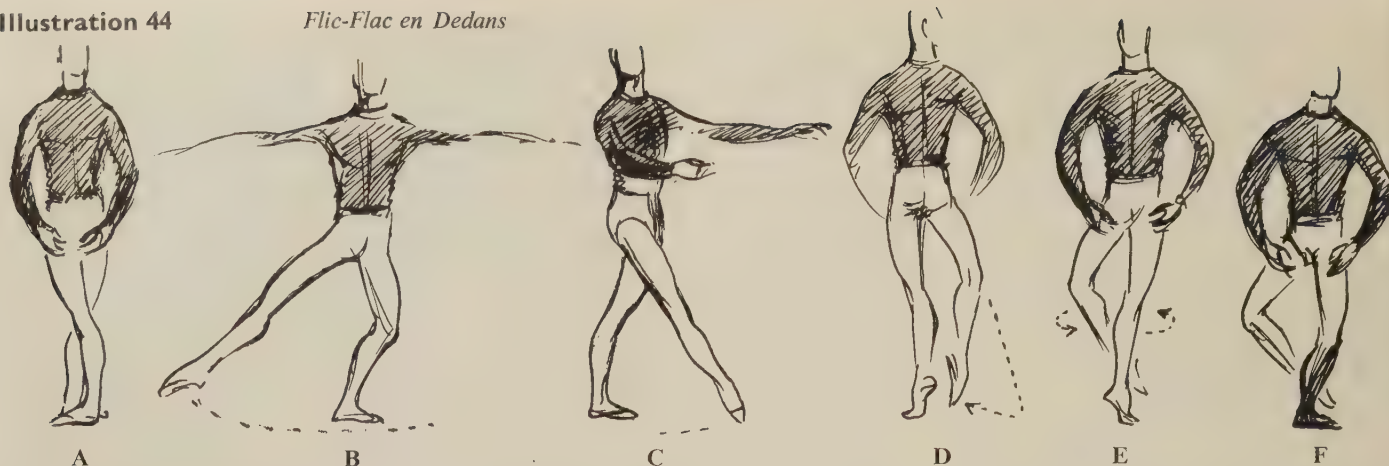
tunate that she no longer gives the occasional performance of a full-length rôle, particularly when, as could be seen from her fine *Myrthe* to Markova's *Giselle*, she is dancing better than ever before.

recently who were prepared to take a chance with their talents—Elizabeth West and Peter Darrell. They have just formed the Western Theatre Ballet, and are preparing to start out on their inaugural tour of the West Country, ending with a week's season at the Theatre Royal, Bristol.

The company is made up of young dancers, and the repertory, by West and Darrell themselves together with Ronald Wilson, is almost entirely new. They have a small Arts Council guarantee, and plenty of courage. Their artistic policy for this, just about the first regional ballet company in the country, is ambitious and enterprising.

happy birthday to...

	August
Roy Tobias	New York City Ballet 22
Alexander MacDougall	Montreal Theatre Ballet 25
Meriel Evans	The Royal Ballet 28
	September
Audrey Farriss	The Royal Ballet 1
Yvonne Mounsey	New York City Ballet 2
Anne Morrell	Festival Ballet 3
Bryan Lawrence	The Royal Ballet 4
Sylvia Mason	Canadian National Ballet 4
Esteban Cerda	Dancing in Italy 5
Helen Gorst	Ballet Theatre 6
Errol Addison	Royal Ballet organisation 8
Constance Garfield	New York City Ballet 9
Judith Colpman	Canadian National Ballet 9
Noreen Sopwith	
Mary Drage	The Royal Ballet 10
Norman Morrice	Ballet Rambert 10
Vassili Trunoff	Borovansky Ballet 14
Peter Darrell	Choreographer for Television 16
Liubov Tchernicheva	Festival Ballet organisation 17
Frederick Ashton	The Royal Ballet 17
David Poole	In South Africa 17
Geoffrey Davidson	Festival Ballet 18
Michael Some	The Royal Ballet 22
Svetlana Beriosova	The Royal Ballet 24
Catherine Boulton	The Royal Ballet 25
Lucette Aldous	Ballet Rambert 26



STEPS OF THE DANCE 26

by
BARBARA VERNON and JOHN GREGORY

Illustrated by EILEAN PEARCEY

BARRE IN THE CENTRE

Group 2 (continued)

Flic is a short quick movement in which the working leg extended *en l'air* to the side brushes in (flicks in) to the *sur le cou de pied*, the tip of the stretched toe skimming the floor as it travels from second position to *sur le cou de pied*. When used as the impetus for a turn it commences with a *plié* on supporting leg; simultaneously with the *flic* the supporting leg rises to the *demi-pointe*. When the turn is *en dedans* the working leg flicks in to *cou de pied* front; when the turn is *en dehors*, to *cou de pied* back. Synchronising with the turn, the arms which were in fourth position will be gathered to second position, or lifted to third position.

Flic-flac is another turning device with a double (out-in) movement of the working leg. It commences *en plié* with the working leg lifted *en l'air* to the side. The working leg brushes across with a stretched turned-out leg skimming the floor as it passes in front or behind supporting leg which simultaneously rises to straight leg (see Fig. C), and from the extended position the working

leg immediately flicks in to *sur le cou de pied* as supporting leg rises to *demi-plié* and the body revolves.

To make *flic-flac en dedans*, the working leg is brushed across in front of the body, simultaneously with the *flic* of the leg, the corresponding arm is brought into second position; with the *flac* the other arm is brought into second position, and both arms are lowered to first position, or may be carried up to third position.

To execute *flic-flac en dehors*, the working leg is brushed across behind the body, simultaneously with the *flic*, the opposition arm is brought into second position; with the *flac* the other arm is brought into second position and both arms are lowered or lifted to third position. The movements of the arms must blend smoothly with the whip of the leg, and the main impetus should be felt in the shoulders. The action of the head is as in all *pirouettes*. The *pirouette* finishes *en plié* on one leg, or in fifth position.

Pas de Chat (Russian Style): This most beautiful of flowing jumps is often used in the *battement fondu* and *rond de jambe enchaînements* to give a broader movement to the study. It may commence from fifth position or from *sur le cou de pied*, but a greater impetus, and consequently a bigger and more controlled jump may be obtained from fourth position.

From fourth position *en croisé*, arms in first position with *plié* on forward leg, the back leg is thrown up into the air, simultaneously supporting leg pushes from the floor, and is thrown up to pass the other leg *en l'air*.

The landing is made on the leg which was first thrown into the air, the other leg following after, passing through first position to return to fourth position *en plié*. During

the jump the arms are lifted forwards and up; arm corresponding to rear leg being lifted to third position, the other arm between second and third positions, on about eye level. The body is uplifted, slightly arched.

Battements Fondus with Grand Fouetté: In which the *battement fondu* is followed by a *plié* on supporting leg with working leg held in extension. Rising again from the *plié*, the body turns away from the extended leg leaving it in another position *en l'air*. Examples: *Battement fondu* to the side, *plié*, body turns with *relevé* a quarter-turn away from extended leg leaving it in *arabesque*. Or, *battement fondu croisé* front, *plié*, with *relevé* body turns a half-turn away from extended leg which is lifted to *attitude croisé* behind. With the *grand fouetté* movements, the arms are carried through second position up to third position, thence opening to the correct position of the particular pose in which the *fouetté* comes to rest.

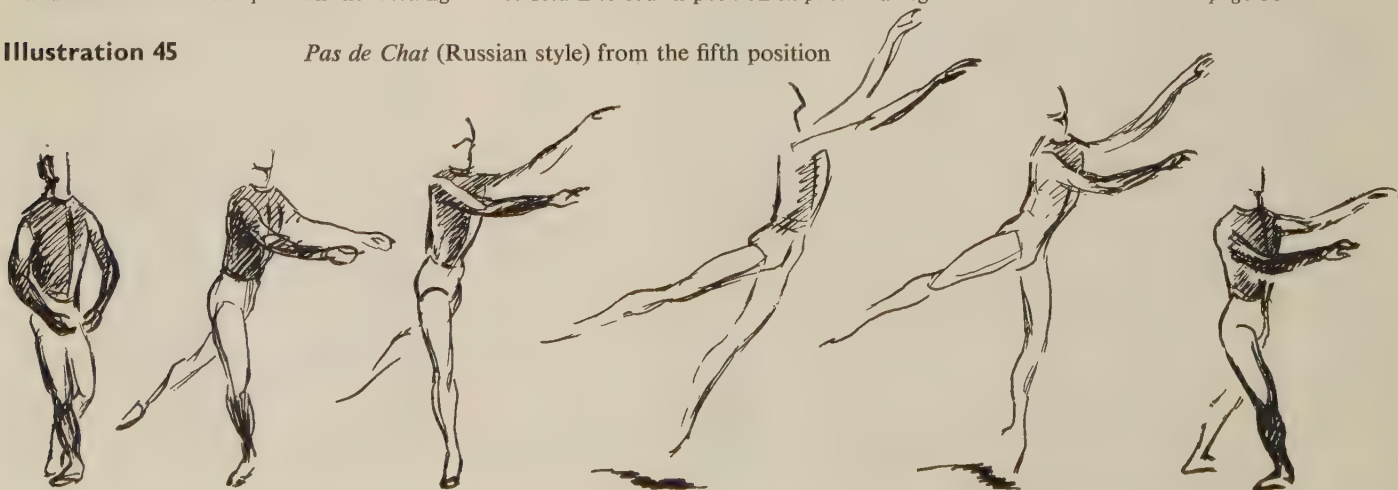
Battements Fondus with Fouetté en Revers: The principle of the *fouetté en revers* is the same, with the exception that instead of turning away from the extended leg, the body turns towards it.

Examples: From the *à la seconde* extension, the body turns a quarter turn so that the extended leg is in front. Or from *arabesque*, the body turns half-turn so that the extended leg which was behind becomes the front leg. During these movements the extended leg is held stretched and turned-out, and does not move.

Fouettés Pirouettes: In the advanced class we frequently finish the *battement fondu enchaînement* with *fouetté-pirouette*.

Fouettés Pirouettes en Dehors: We find it most convenient to commence the *fouetté en*

continued on page 38





**MARTIAL
DIVERTISSE-
MENT:** *Flemming
Flindt (left) as the
Drummer.*

*(Right) Keith Beck-
ett and Anita Landa
lead the cadets and
schoolgirls in a gay
dance, to Johann
Strauss's Perpetu-
um Mobile.*

*(Below) The Head
Mistress (Janet
Overton) flirts with
the visiting General
(Peter White) to the
amusement of the
boys and girls.*



Festival Ballet dances *Graduation Ball*

Photographed by MIKE DAVIS

THE first recent addition to Festival Ballet's repertoire was given on the first night of the current Festival Hall season on July 9. This revival of Lichine's *Graduation Ball*, to Strauss music, has the benefit of the original set and costumes designed by Alexandre Benois, who also supervised their making. The revival enjoyed a great success in Paris, where it was first given, and in London, and will be reviewed in full next month.





PICASSO AT THE BALLET: The great artist thanking the choreographer (Michael Ashlin) after the performance in his honour. Behind Picasso are two of the dancers—Ronald Poindexter and Nicolai Polajenko

(Right) Picasso reminiscing about his association with the Diaghilev Ballet, surrounded by Mayna de Gielgud, Willy Maurer and Daphne Dale.

Photos: John Wahlbarj



Ballet for Picasso

ON April 4, an unusual gift was presented to Picasso in Cannes. This took the form of a ballet, *Hommage à Picasso*, which was presented to the great artist by choreographer Michael Ashlin and Hjalmar Boyesen, the artisan who executes Picasso's mosaics. The work, given in practice costume, consisted of a number of choreo-

graphic sketches representing the various phases of Picasso's work. The dancers were mainly drawn from the stars and soloists of Le Grand Ballet du Marquis de Cuevas, then giving a season in Cannes. The ballet was presented in a private theatre to an invited audience with Picasso as the guest of honour. After the performance, Picasso expressed himself delighted with the ballet and promised that any of his designs could be used for future performances. At the moment negotiations are going ahead for filming the ballet with Picasso's designs.



HOMMAGE A PICASSO: The episodes in the ballet represented the various periods of Picasso's genius. (Left) Daphne Dale and Nicolai Polajenko as a young couple from the *Family of Harlequins* in the Blue Period. (Middle) A group from the Cubist Period. (Right) Andrea Karlsen as the Dove arising out of the chaos and death following Guernica.



GUERNICA: The climax of the bombardment from the Guernica Period. (Left to right) Willy Maurer, Eliane Crevier, Ronald Poindexter, Nicolai Polajenko (prostrate), Vassili Tupine, Mercedes Serrano and Alison Norwood

Photo: Gene Fenn

“Lizzie Borden took an axe”

NEW RECORDS
Reviewed by DAVID HUNT

Gould: *Fall River Legend*. Bernstein: *Facsimile*. Ballet Theatre Orchestra (Joseph Levine). Capitol P8320. 12in. 41s. 8½d.

BOTH ballets, which have formed part of Ballet Theatre's repertoire for their seasons at Covent Garden, provided effective dramatic vehicles for Nora Kaye. Of the two, de Mille's *Fall River Legend*, based on the famous Lizzie Borden double axe murder case, is undoubtedly a more important work than Robbins's study in sexual frustration, *Facsimile*, the ballet in which Kaye flirts with two men simultaneously and then screams when she decides she doesn't want either.

Divorced from the stage action, however, Leonard Bernstein's music for *Facsimile* stands up better to the test of concentrated listening than does Morton Gould's *Fall River Legend*. Each is a highly skilful and thoroughly professional piece of writing, having something of the assured slickness and unashamed eclecticism of the best “serious” American film music. *Facsimile*, an ingenious and entertaining score, leaves no doubt of Bernstein's admiration for Britten and Stravinsky; *Fall River Legend* recalls Copland's similarly atmospheric use of 19th-century American hymns and dance-tunes, and successfully conveys the psychological torment of the heroine, the turgid climaxes also giving the listener some idea of what it must feel like to be battered with an axe—which is presumably what the composer set out to do.

The performances have an obviously authentic vigour and intensity, the playing being at a much higher standard than was the case when both scores were heard last in London as accompaniment to the ballets. The depth and clarity of the reproduction amply fulfils Capitol's “Full Dimensional Sound” claim.

Ripples from the Lake

Tchaikovsky: *Swan Lake*—Suite. London Symphony Orchestra (Anatole Fistoulari). Decca LW5289. 10in. 20s. 10d.

THIS “Medium Play” selection from Fisoulari's almost complete recording of the ballet consists of the “Swan” theme introduction to the second act, the *Dance of the Little Swans* and the *Pas de Deux*, also from Act II, the *Dance of the Cygnets* from Act IV and the big first-act Waltz. Performance and recording should satisfy the most exacting listener, and it makes a pleasant change for once in a while to be able to hear the violin solo in the *Pas de Deux* played by a virtuoso of the calibre of Alfredo Campoli.

Moonlight and Chandeliers

Chopin arr. Anderson and Bodge: *Les Sylphides*. J. Strauss arr. Dorati: *Graduation Ball*. Boston Promenade Orchestra (Arthur Fiedler). HMV CLP1114. 12in. 35s. 10d.

THIS disc offers rather less than the complete *Graduation Ball*, but rather more than the complete *Les Sylphides*. Many readers will recall that Sargent's pre-war recording of the Murray and White arrangement of *Les Sylphides* included Chopin's A Flat Waltz, Op. 69, No. 1, which has never formed part of Fokine's ballet. For some mysterious reason, Messrs. Anderson and Bodge have also chosen to incorporate this Waltz into their arrangement, played on this recording. The orchestration is highly effective, if over-lush. I myself prefer the Gretchaninov version used in Kurtz's Columbia recording.

The *Graduation Ball* selection gives the greater part of the score, the only omission of any importance being the Mazurka of the Headmistress and the General. Also, instead of the Nocturne for the original Sylphide and the Scotsman *pas de deux* (which can be heard



TCHAIKOVSKY CLASSIC IN HOLLAND: *The Children's Dance* in the first act of Walter Gore's production of *The Nutcracker* for the Ballet der Lage Landen, first given in Amsterdam on May 10, with décor and costumes by Harry Cordwell. A recording of excerpts from Tchaikovsky's score is reviewed this month. Photo: Lemaire En Wennink

on the complete Decca recording), we are given the *Night in Venice* Waltz that accompanies the classical *pas de deux* which Lichine substituted in some later productions.

The Boston Pops Orchestra are in splendid form in both works. Their treatment of *Les Sylphides* might be found too high-powered to evoke the atmosphere of a stage performance of the ballet, or at least an English one. *Graduation Ball* is done with infectious gusto, and the recording on both sides is of excellent quality.

Two Views of Verona

Berlioz: *Romeo and Juliet*—*Romeo's Reverie* and *Fête at the Capulets*. Tchaikovsky: *Romeo and Juliet*. NBC Symphony Orchestra (Arturo Toscanini). HMV ALP1469. 12in. 41s. 8½d.

OF the two composers' treatment of the same theme, there can be little doubt that Berlioz came closer to capturing the atmosphere of Shakespeare's play and evoking the pearly radiance of his poetry. Tchaikovsky brings off the fight scenes with rousing theatrical panache, but his famous “love theme” has a cloying sentimentality completely absent from Berlioz's exquisite *Scène d'Amour*, one of the most magical things in all music.

Unfortunately, for all the compelling ardour of Toscanini's performances, this LP transfer of 78 originals made in 1946 must be judged a failure. The sound on the Berlioz side is reasonably clear, but flat and colourless, while there is such serious distortion throughout the Tchaikovsky that listening is more an endurance test than a pleasure.

Back in the Harem

Rimsky-Korsakov: *Scheherazade*. Pittsburgh Symphony Orchestra (William Steinberg). Capitol P8305. 12in. 41s. 8½d.

IN this latest recording of *Scheherazade* Steinberg seems to be more concerned with the work's sensuous qualities than with its glitter and excitement. He tends to over-caress a phrase, to dwell on passing beauties to the extent of allowing the rhythm to take care of itself. Although his leisurely tempi for

the first three movements allow the listener time to savour every detail of the suavely polished playing, the loss in terms of vitality and spontaneity is too high a price to pay.

The recording is wonderfully sumptuous; but so too is that of Nixa's splendid version under Argeo Quadri, to my mind easily the best of the ten performances now to be had.

Strauss Tone Poems

Strauss: *Till Eulenspiegel*. *Death and Transfiguration*. Vienna Philharmonic Orchestra (Fritz Reiner). RCA RB16008. 12in. 39s. 11½d.

THE HMV coupling of Toscanini's performances of these particular Strauss tone poems which I reviewed in January was greatly marred by a thin, lack-lustre recording. This new RCA, on the other hand, is superlatively engineered and reproduces Strauss's opulent scoring with thrilling tonal richness and clarity.

Reiner's treatment of *Till* has splendid vitality and drive, and the sprightly humour of the piece is touched in with unusual lightness and subtlety. His interpretation of the morbidly melodramatic *Death and Transfiguration* is no less masterful, one of the most persuasive performances I have heard.

Boston Children's Party

Tchaikovsky: *The Nutcracker*—Excerpts. Boston Pops Orchestra (Arthur Fiedler). RCA RD27010. 12in. 37s. 6½d.

A GENEROUS helping of music from *The Nutcracker*, made up as follows: *Overture*; *March*; *Christmas Tree Scene*; *Battle of Soldiers and Mice* (abbreviated) and *Transformation of Nutcracker into Prince Charming*; *Journey through the Snow* (without chorus) and *Waltz of the Snowflakes*; *Spanish Dance*; *Arabian Dance*; *Chinese Dance*; *Trepak*; *Mirlitons*; *Mother Gigogne and the Clowns*; *Waltz of the Flowers*; *Pas de Deux—Entrée*; *Tarantella*; *Sugar Plum Variation*; *Coda*; *Waltz Finale* and *Apotheosis*.

The performance is spirited yet disciplined, the recording satisfactory in every way, if a shade over-resonant.

Dance and Dancers AT HOME

THE ROYAL BALLET AT COVENT GARDEN

Markova in two roles

DURING the month that she was guest ballerina with the Royal Ballet, Markova appeared in three different works—*Giselle* (reviewed last month), *Les Sylphides* and in the last act of *The Sleeping Beauty*.

It is the tragedy of the ballerina who is not attached permanently to any one company that her repertoire becomes limited to the standard classics of the world and to various concert numbers. Unfortunately so many people have only seen Markova appearing under these conditions that they are apt to forget that in her time she has encompassed a greater variety of rôles than has any other practising ballerina. I can only regret that the post-war generation of dancers and ballet-goers has not been fortunate enough to see the matchless artistry which she has brought to rôles ranging from prostitutes to those most exacting of all technical displays in abstract neo-classic works.

How much easier it would have been for Markova to have made some guest appearances in character rôles, but she chose the harder way, knowing full well that the merciless public was bound to compare her with those who have made their mark in ballet by a display of technical fireworks.

It was brave of her to appear in the *grand pas de deux* from Aurora's Wedding in the last act of *The Sleeping Beauty*. Those who only expect to see a ballerina battling through

an exhibition of brilliant virtuosity may have thought the choice rather misguided. What emerged, however, contained many moments which should be cherished by the connoisseur. It was on the whole a triumph of artistry and most particularly of musical phrasing (I hope some of the Royal Ballet's soloists noted this carefully). She did not dance like a ballerina who has to get through yet another *pas de deux* to prove that she is the heroine of the evening, but as a fairy princess dancing for joy because she has found her prince after a hundred somnolent years. How wonderfully she conveyed this joy to her mother and to the court!

I have yet to see a ballerina arise from the deepest obeisance so slowly, so beautifully, to an *arabesque* on full point—and then remain *en arabesque* in such an incredible display of *équilibre* that it seemed as though she would never come down. Yet it has been said that Markova lacks technique!

Admittedly her performance as a whole was rather muted when compared with many others; admittedly the third "fish dive" in the *pas de deux* was not too good, nor was her *arabesque* as high as we sometimes see. Unfortunately these are the things upon which so much of today's criticism is based; artistry is too often overlooked.

If there is one serious criticism I have to make of Markova's performance it came in her variation. She omitted the arm movements which I had always imagined to symbolise Aurora's "growing-up"—arms raised gradually with each forward step from *bras bas* to *bras en l'air*. Instead she did *port de bras* stop, *port de bras* stop. Though not unattractive, this

took away much of the point from this not very spectacular variation.

Markova was partnered by Philip Chatfield who, on the first night, did not seem any too sure of himself. On a previous evening he was excellent as her poet-cavalier in Fokine's *Les Sylphides*. As this was fully reviewed two months ago when they danced this work at the Royal Ballet's birthday gala, there is nothing left to say except that *this* time the music was played in the right order and that there is still nobody in the world who can realise the true meaning of a Sylph—unearthly and radiant—as can Markova.

Her appearances have been of the greatest benefit to the Royal Ballet as a whole. Already it was possible to see a great difference in the work of Rosemary Lindsay (splendid as Myrthe in *Giselle*), Annette Page (showing new grandeur in the Bluebird *pas de deux* during the Aurora performances) and Anya Linden (showing greater musical sensitivity all round). Whether or not this was just a coincidence, there is not the slightest doubt that an eminent guest of this kind stirs up something in the whole company.

It seems a tragedy that Markova should be such an infrequent guest. Now that the two Royal companies are becoming so intertwined, Markova should appear regularly in *Les Rendezvous* (nobody has ever danced the variation like she), in the Polka in *Façaade*, and as the Betrayed Girl in *The Rake's Progress*. She could be wonderful as Chloe in *Daphnis and Chloe*, and surely the time has come to mount *La Sylphide* specially for her. Markova is the first great British ballerina and in this



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country the right frame should still be found for her matchless artistry. She could, at the same time, continue to appear as a guest with other companies and in other countries, where she is still adored and treated with greater reverence than she is on what is rightly her home ground.

Beriosova as Giselle

FOR another ballerina to appear in the same production of *Giselle* and in the same week as Markova, and still enjoy a triumph, is something to be marvelled at. Here I must be honest because *Giselle* is a ballet that can bore the pants off me. If it is not superlative it is with the greatest difficulty that I keep awake through it, yet the performances of Markova and Beriosova not only keep me wide awake but also completely enthralled. Each is entirely different and can hardly be compared at any point.

I missed Beriosova's first performances in *Giselle*, but the reports were encouraging. They did not, however, prepare me for the performance I eventually saw. *Giselle* is, unlike the ballerina rôles in the Tchaikovsky classics, a most elastic rôle. It cannot be got through by efficient dancing alone, nor does it mean a thing if a ballerina merely gives a carbon copy performance of another ballerina. The ballerina has to turn it into a completely personal experience. That is why Spessivtzeva, Markova, Ulanova, Chauviré and Sally Gilmour stand head and shoulders above all others of this century's interpreters. Beriosova is well on the way to joining this honoured and select group.

On the face of it she would not seem to be physically ideal—too tall and too regal. Yet somehow she turns her height to advantage. She has introduced many little touches which build up the character of the peasant girl in the light of the way she sees her. Beriosova's *Giselle* is a beautiful and simple girl suddenly awakened to love and very much in awe of it. It is an emotion which she does not yet fully understand, though she realises that it is one of the most precious gifts she will ever possess. In the presence of Albrecht she is tentative, never coy, always watching his movements to see if she is doing the right thing. There never seems to be a moment when she is outside the rôle she has created. Particularly moving was the moment after Bathilde has presented her with the necklace, and before she goes into the cottage during the peasant *pas de deux*, Beriosova stands by the door of the cottage looking in wonderment and adoration at the unaware Bathilde; she can hardly believe that this grand lady could bestow such a beautiful present on her, just a simple peasant. The present and her love of Albrecht filling her cup of happiness, she then runs into the cottage to think about it all, she has to get away from everybody to enjoy it all by herself. This makes a perfectly natural exit (would that more ballerinas made their exits and entrances appear so natural).

The only fault that I could find in the first act was that she went into her variation with undue heartiness. This may have been intended as an expression of happiness and release because her mother had suddenly allowed her to do something that was generally forbidden her. Even so, it gave her interpretation a sudden exuberance which rather destroyed the character she had previously built up. Far better would it have been if she had started tentatively and then, as the rhythm of the dance caught up with her, let herself go in abandon in her *pirouettes* and *diagonale*. In spite of this, what to me was an interpretative mistake, the variation was perfectly phrased and danced throughout.

A fall, from which she immediately recovered, rather spoiled her death scene. She hardly had time to pierce herself with the sword and the



MARKOVA'S NEW ALBRECHT: Alicia Markova and David Blair in the first act of *Giselle* at Covent Garden. Blair, dancing with Markova for the first time, improved his interpretation with every performance.
Photo: Paul Wilson

unknowing might be left to wonder exactly why she died. Incidentally, how does *Giselle* die? From the sword, from a heart attack, or an epileptic fit? So many synopses declare that "she goes mad and dies," but in actual fact this is a very rare occurrence as madness usually causes people to live much longer.

The same qualities which made her first act so memorable were noticeable in the second act, which was magnificently danced throughout. Chatfield makes a noble Albrecht and he partnered Beriosova with the self-effacement of Dolin and with such ease that the audience must have been unconscious of the fact that Beriosova's height makes her less easy to handle than most ballerinas. In his interpretation he should beware of too many small movements; he needs to acquire greater breadth. In his second act variation he still has difficulty with his *renversé* turns; if he cannot perfect these, then he should follow the example of many another great male dancer and substitute something else.

Gerd Larsen now takes the rôle of *Giselle*'s mother and makes this often miscast lady into the most convincing parent we have yet seen in the Royal Ballet's *Giselle*.

The right lady for the fool

WITH two of Markova's performances, Cranko's *The Lady and the Fool* turned up in the same programme. After a very chequered career with both the Wells companies, this work has at last come home to roost. Beriosova succeeds in making the Lady an elegant and suitably crazy-mixed-up character. Her *grand adagio des masques* with the three suitors

now amounts to as exciting an *adagio* as the one connected with roses from *The Sleeping Beauty*. And while on the subject of roses, that clown and rose dance given by Chatfield and Ray Powell now has all the pathos and humour needed to make it project in the largest opera house, a formidable achievement for a dance as subtle as this. Here at last, the company has a work which is equally effective in any part of a three-ballet programme and it has earned a permanent place in the repertoire. It will, however, never earn a place in anybody's repertoire of well, or even passably, designed ballets. The nauseating mixture of puce and yellow against that pink, wiggly operetta-like palace still sets my teeth on edge, even with the superb performance it now gets. Only when the lights are lowered, for the clowns' dance and for the finale, is it possible to sit back and relax. A programme which showed this, Chapell's designs for *Les Patineurs* and Messel's last act of *The Sleeping Beauty* made as indigestible visual fare as it would be possible to imagine.

Peter Williams

Imperial newcomers

BALLET IMPERIAL, a major resuscitation of the season, had already enjoyed a generous supply of new blood, yet more was to come to it on May 25, when Pirmin Trecu and Shirley Grahame made their first appearances as the *premier danseur* and second ballerina.

Trecu danced it both afternoon and evening, his second performance being notably the better. He partnered Fifield with a mixture of

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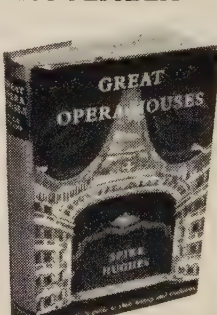
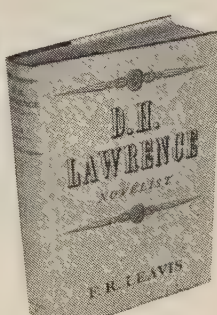
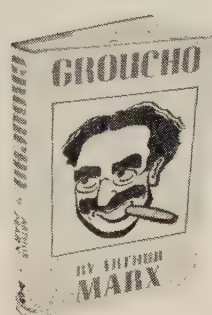
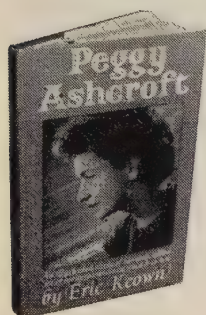
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diffidence and assurance. His bearing and manner, even at this first try, made as much impression as any dancer seen in it since *Somes*.

In the second movement his princely air of romantic absorption struck just the right note of under-emphasis. His dancing in the last movement had that quality of fire and fervour that excuses his still too frequent technical shortcomings. Trecu is an enigma; despite the carelessness of some of his dancing his personality is such that even his imperfections are somehow more interesting to watch than the academic precision of a nonentity.

Shirley Grahame also made an extremely promising début in the ballet. One of the season's most improved dancers, her easy and assured assumption of this difficult rôle may well be remembered as a landmark in her career. Although, to judge from the programme-slip, she had taken the part over at short notice, never was a dancer less apologetic.

Her bounding lightness swept her through the ballet. Smiling with an unaffected gaiety, she brought a new air of high spirits and spontaneity to the *pas de trois*.

All in all this was a grand day for the newcomers. Earlier Ronald Hynd had scored a first-time success as Prince Ivan in *The Firebird*. The responsibility of being the first dancer to take the part over from *Somes* was a heavy one. Hynd, in accepting the challenge, managed to give a quite personal interpretation that was in its way hardly less satisfying than *Somes*'s own.

He underlined the drama of the *Firebird*'s capture, and conveyed well the *gaucheries*, that subtle combination of prince and peasant, that characterises the Russian Innocent.

Franklin White's *Kastchei* proved completely different from *Ashton*'s more familiar portrayal. Stiff with malignity, shoulders hunched with hate, effectively presented the Demon with formidable clarity. Mary Drage's *Tsarevna* attained the simplicity of the character without touching the final radiance.

Nadia Nerina's *Firebird* is improving all the time. At this performance she showed a far more profound understanding of the part's characterisation. Her *pas de deux* with Hynd, for example, had a new sense of urgency and anguish.

A new Bluebird

FEW of the great classic rôles have been more closely guarded at Covent Garden than the male *Bluebird*. It was consequently rather a surprising choice of part for Graham Usher's solo début on June 12. Usher has been a member of the Royal Ballet for about 18 months. His dancing in the *corps de ballet* has been exemplary and characterised by an easy jump and *ballon*.

As *Bluebird*, not hidden away at a *matinée* but performed in the spotlight of a *Markova* guest appearance, he was almost, yet not quite, overcome by the occasion. His nervousness, dissipating during the course of the *pas de deux*, was obvious, but no more so than his evident promise. His ease and lightness carried a conviction that outweighed less assured aspects of his début, such as a lack of crispness in his *doubles tours en l'air*. In a few years time—I believe he is now just 19—he could become a notable dancer. His partnering of the concisely eloquent Merle Park, was excellent.

Revised Pagodas

THE large-scale revisions in Cranko's *The Prince of the Pagodas*, officially unannounced although foreshadowed in Dame Ninette de Valois's address to the Royal Society of Arts, were first made public on June 18. Whether these amendments are based on Cranko's production of the ballet a month earlier at La Scala, Milan, I do not know, but they are fairly extensive.

The changes made in the first act are small

and left the spectator quite unprepared for the wholesale reshuffling that was to come later. Here Cranko contented himself with very slight changes in the production—the four Princes actually hand over their gifts to Belle Epine, the final grouping is now modelled on the ending of *The Sleeping Beauty* prologue, and so on.

In the second act Belle Rose gets off her flying trapeze earlier than hitherto and undertakes most of the journey through the elements on foot. This has the great advantage of enabling her to mingle with the other dancers, and take part in the scene in which previously she, quite literally, just passed through. These interpolations have been made primarily at the expense of the Fishes' episode, which is now a pale wraith of its former self. The omission of the *pas de six* for the two girl Fishes and four cavaliers is particularly regrettable, the more so because the new dance for Belle Rose and the male *corps* was, at its present stage, uninteresting by comparison.

Once in Pagoda-land the changes again became those of detail rather than design. The peregrinating Pagodas (themselves repainted in bolder colours) perambulate far less, and, by judicious pruning, the dramatic *pas de deux* between Rose and her Salamander Prince is given more emphasis.

It is in the last act where the choreographer's corrigenda and addenda assume really bulky proportions. At least one of the symbolic groupings favoured by Belle Epine's down-trodden court has been omitted and the whole first scene seems more tightly knit.

The pantomime translation from rags to riches of Rose's poor old Lear of a father is now omitted, and the structure of the final scene's choreography has been drastically changed. Such things as the staggered entry of the male *corps de ballet* have been cut, as has the Fool's dance with the girls. The Fool is in part compensated for this loss by the addition of a brief variation, which he dances to exactly the same music as is still used for the Prince's *coda*—a democratic gesture calculated to warm the heart of republican America.

The *pas de six*, that ballet within the ballet, has also been changed, principally by the substitution of a *pas de trois* for the second of the two *pas de deux*. This, which adds a becoming variety, is choreographed to music not previously used in the production.

At first glance the changes are, in theory at least, for the better. But they have not all been carried out as carefully as they might have been, and the chance to make a few obvious improvements has been missed. The four Princes' variations in the first act have been left untouched, whereas all of them cry out for musical cuts and choreographic re-touching. The preponderance of classical dancing in the last act has been increased, when I would have expected any additions to have been in the nature of contrasted character dances. Finally, the bilious confections of John Piper remain in all their inspired monstrosity, apparently as sacrosanct as the Albert Memorial, but not so amusingly quaint.

Anya Linden and Ronald Hynd danced the leading rôles with more freedom than their earlier performances. It is one of Linden's best parts and Hynd makes her an admirable cavalier.

Peter Clegg rounded off an eventful season by taking over Brian Shaw's part in the *Fire pas de deux*. It was a good effort, musical and fluent, in choreography made to measure for its creator. Clegg's place among the Fishes found a worthy occupant in Graham Usher, who danced the male *pas de deux* with John Sale, both making its uneasy mixture of academic ballet and all-in wrestling seem easier than it is.

David Drew, a comparative newcomer to

the *pas de six*, proved even better than on his first appearances. Here is a brilliant dancer who, as far as one can judge, appears to have everything needed to take him right to the top. Doreen Wells's performance of the "finger-click" variation, new to me, was cute without being coy. At a time when the girls seem in peril of being swamped by the influx of male talent, the promise of a few girls like Wells is good to see.

A final word for David Boswell's Fool; although the choreography of the new solo—obviously a godsend for Trecu—nearly out-distanced him, he got through it gamely, and has improved considerably on his earlier characterisation. As so often happens in ballet, a rôle acquired by chance has been held by merit.

Wedding-day ballerina

MARYON Lane is likely to remember her first appearance as the Ballerina in *Petrushka* on the afternoon of June 22, as she married David Blair in the morning. But even if the performance had not had something of the special quality of a wedding breakfast, it would still have been a notable first interpretation. She has a rare gift for plastic imagery, the ability to make static poses in some way significant. It is as though she possesses an instinct for a choreographer's intention.

This gift, which has stood her in good stead in MacMillan ballets and recently enabled her to reveal an entirely new dimension to the character of the Young Girl in Cranko's *The Shadow*, put her unerringly on the right track of Fokine's empty Doll.

At the same *matinée* Nerina and Chatfield turned in a smooth-as-silk performance of *Giselle*. The beautifully-placed Nerina, with her high *arabesque* and nearly limitless *développé*, danced like a text-book dream, which I found, in a sense, tremendously exciting. But she is certainly one dancer who could do with a course of Stanislavski. She needs a bit more "Method" in her madness. As for what the hand-waving kiddiewinkies who hang about Mr. Bailey's pretty set need, I hesitate to think. Yet it could, I suppose, be production.

Clive Barnes

ASSOCIATION OF BALLET CLUBS

BALLET is not an art that can be usefully practised by amateurs with any other end in view other than the purely recreational. The amateur choreographer is almost as unlikely a creature as the amateur surgeon, and although the former's activities are likely to be less deadly, they are also more common.

These harsh words may be thought to dismiss the evening of amateur ballet organised and presented at the Rudolf Steiner Theatre by the Association of Ballet Clubs on May 4. In so far as professional criticism cannot be levelled at amateur ballet with the same validity as it can be directed at amateur drama, they do. But by lowering one's sights to the amateur target there was much that was praiseworthy in the Ballet Clubs' efforts.

This annual performance given in London by the Association provides a show-case for amateur ballet activity throughout the country. Any of the ballet clubs affiliated can participate in this jamboree, which takes place after the Association's Annual General Meeting. Each club pays its own expenses for the trip, the Association only being responsible for arranging the actual performance.

Four clubs this year took part. The Masque Theatre Club from London, the Phoenix Ballet Group from Newcastle-upon-Tyne, the Belfast Ballet Club, and the Enfield Ballet Theatre Club. The subject matter of seven ballets shown varied from vampires to spivs. Décor and costumes were for the most part disappointingly unimaginative; possibly closer



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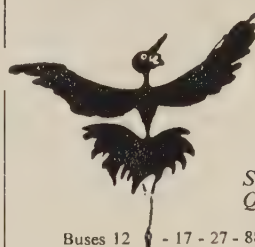
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DANCE AND DANCERS

collaboration with local art schools might assist in this direction. The choice of music was not always well advised. John Purves's ballet *Dead of Night*, for example, although in some ways the most interesting work on show, was virtually killed from the outset by being set to Dutilleux's score for *Le Loup*.

During the whole evening there was hardly any creative choreography in any of the ballets, and this, considering the standards of even certain so-called professional companies, should not come as a surprise to anyone. But I could not help feeling that some of the dancing was unnecessarily weak. In every area there must be a number of professional dance students (young dancers intending or hoping to make the stage their career) and it did not look as though sufficient use was being made of them.

Two guest artists from the Royal Ballet, Maryon Lane and Desmond Doyle, danced the *Aurora pas de deux*, sensibly taking this as an opportunity to enlarge their repertory. They danced the current Covent Garden version, but included Sergueeff's realisation of the original *coda*, which is performed to the "Three Ivans" music, and has not been seen for some years. They were slightly hampered by the small stage, but Lane managed to put up a good show. Doyle made rather heavy weather of both his variation and the partnering.

Clive Barnes

THE CITY BALLET

Presented by the London Ballet Circle on June 14. With Gillian Lynne and guest artists from the Royal Ballet: Catherine Boulton, Peter Clegg, Graham Usher and Doreen Wells.

ALTHOUGH the City Ballet seems to possess only two small ballets, *Frolic* and *Celeste and Celestinha*, really worth doing, it has always appeared a thoroughly professional group. It is a pity, therefore, that it should endanger its professional status by presenting a programme which, to say the least, seemed under-rehearsed. Actually, the group still has a professional air about it. The dancers are presentable, experienced and confident, they show no tendency to panic under difficult conditions, but now they rely a little too much on their personalities and acting ability, as against technique and team-work.

The programme assembled was a mixture of good and bad. Philippe Perrotet's extended *pas de deux*, *Dans la Nuit*, seemed to be a rather crude parody of *La Chambre*. Some of the choreography was effective, if not exactly new, and it gave Gillian Lynne an opportunity to show her flair for sophisticated modern dance.

Michael Holmes's *Frolic* seemed to have undergone some changes since it was last seen at Ballet Workshop. Although the bones of a properly constructed work could still be detected underneath, it now appears a little vulgar and rather bitty and ragged. The choreographer's ability for capping an amusing movement with a final extravagant act no longer quite comes off. Sophia Trant and Harry Cordwell, who have the best rôles, gave the best performances.

Peter Darrell's *Celeste and Celestinha* has the advantage of a bright décor by Douglas Smith. Gillian Lynne and Diana Payne dominate the work with amusing characterisations, but Harry Cordwell, looking traditionally German, and Philippe Perrotet, looking effectively Latin, add to its humour. The other dancers, Eileen Elton, Barry Kitcher and Anton Flemming have fewer opportunities, but these they invest with appropriate light humour and make sure that there is never a dull moment.

The Royal Ballet guests did not fare quite so well. Catherine Boulton and Peter Clegg in the *Giselle* peasant *pas de deux* did not seem to have rehearsed with the pianist—actually the *tempi*

varied so alarmingly that one wondered whether the pianist had ever seen the music. Meriel Evans's *pas de deux*, *Black and White*, to music by Lennox Berkeley, increased her quickly growing reputation as a choreographer, and it was very well danced by Doreen Wells and Graham Usher. Doreen Wells's dancing was technically the most accomplished seen in the programme. However, despite the fact that she has been doing very little dancing other than some television performances, the highlight of the evening was Gillian Lynne, who amazed the audience with her still very clean technique, her superior stage presence and charming personality.

E. C. Mason

DANNY DANIELS

THERE is at least one thing to be said for a concerto in which the soloist opens the last movement with a *double tour en l'air*. It is different! And a more different concerto than that written for "Tap Dancer and Orchestra" by Morton Gould, I cannot imagine.

The performance given by the London Symphony Orchestra at the Albert Hall on June 15 was, or so I am assured by the American Embassy, the concerto's second London performance. But when or where came the first seems a mystery.

To an extent a tap-dancer hoofing it out in front of a symphony orchestra is a gimmick, but Gould's attractive work is more than a mere oddity. The concerto was written in 1952, expressly for Danny Daniels, the soloist at this performance. It is cast in four movements, marked in the score *Toccata*, *Pantomime*, *Minuet* and *Rondo*. It utilises a medium-sized orchestra.

Gould has written the solo part as a series of taps, using the dancer as a percussion instrument. Within this rhythmic framework the soloist is left to compose, or even improvise, his own choreography. So far as the music goes the dancer could be replaced by someone tapping out the beats on a piece of wood.

The music itself will come as no surprise to devotees of Gould's *Concertette*—the piece used by Robbins for *Interplay*. In symphonic swing music—if such tricky terminology may be allowed—Gould stands somewhere between Leonard Bernstein and Stan Kenton. His hair is neither impossibly long nor impossibly short. The music of this concerto is sweetly superficial.

It can be no light task to dance non-stop for the best part of 20 minutes, yet Danny Daniels in his choreography hardly spares himself for a second, in what amounts to a dance marathon. Three of the movements are pure dance, but in the second movement, *Pantomime*, humorous byplay between soloist and orchestra is introduced. In this movement Daniels comes very close to the spirit of Robbins.

He is a very fine dancer indeed, quite clearly the best tapper seen in London since Paul Draper. Ballet-trained, Daniels has produced the dances for Broadway musicals, although in this concerto his choreography is rather more resourceful than inventive.

His tap-dancing is delicate and incisive; the comparison in the programme-note with Rosario's *zapateado* being, even presuming that the writer meant Antonio, not altogether a far-fetched compliment. Daniels varies his tap-dancing, as is the current fashion, with jumps and spins. His performance was glossed up with a slick professionalism, and he showed a pleasant, easy-going personality.

The orchestra, under Thomas Scherman, seemed to enjoy the experience of acting as a dancer's back-drop, even though their playing, like their performance of *An American in Paris*, preceding the concerto, had too many "square" corners.

Clive Barnes

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STEPS OF THE DANCE

Continued from page 28

dehors pirouette from *croisé* front. *Plié* on supporting leg; front leg open to fourth position *en l'air* (same height as the *battement fondu*); front arm to second position; arm corresponding to supporting leg open to fourth position. With one movement the working leg is whipped round to second position, accompanied by fourth position arm which is brought to second position, and lowered with the other arm to first position. As the working leg is pulled in from the second position to just below supporting knee, the supporting leg rises with a strong *relevé* to *demi-pointe*, and the body revolves. The main impetus is felt in the shoulders, with contributory impetus from the *relevé* and arm movement described. The head spots as in all turns.

Fouettés Pirouettes en Dedans: Commencing from fourth position *croisé*: *Plié* on front leg, back leg extended in low *arabesque*; forward arm to second position; arm corresponding to rear leg to fourth position. The working leg is whipped round to second and into the shin of supporting leg, taking care to keep the knee turned out. Simultaneously, fourth position arm is brought into second position, and both arms are lowered to first position. As the working leg whips in, the supporting leg rises to *demi-pointe*, and the body revolves.

The *pirouette* may be stopped by lowering the working leg to fifth position in a firm *plié*; or the working leg may be carried to a position *en l'air*, and the *plié* effected on one leg. The latter will be a more difficult finish to execute, and will require a strong pressing of the supporting heel into the floor in *plié*, and a tight grip of the hip related to the extended leg.

Auxiliary Steps used with Battement Fondu Enchaînements: In order to make effective *enchaînements*, such linking steps as *tombé*,

pas de bourrée, *glissade*, *soutenu*, etc., are used frequently in combination.

Examples of Enchaînements Incorporating Battements Fondus:—

- (a) *Battement fondu croisé*, front. Counts and 1, and 2,
**Battement fondu croisé* back. Counts and 3, and 4,
Plié en arabesque croisé. Counts and 1,
Fouetté pirouette en dedans. Counts and 2,
Close fifth position *en plié*. Counts and 3,
2 *Petits changements*. Counts and 4.
Repeat on other side.
- (b) *Battement fondu croisé* front. Counts and 1, and 2,
Battement fondu effacé front. Counts and 3, and 4,
Brush extended leg through first position to fourth position *croisé* back. Counts and 1,
Coupé extending front leg *croisé*. Counts and 2,

Fouetté pirouette en dehors. Counts and 3,
Close fifth position behind *en plié*. Counts and 4.

Sisol fermé to the side.

- (c) *Battement fondu effacé* front. Counts and 1 and 2,
**Battement fondu effacé* back. Counts and 3 and 4,
Plié. Counts and 1,
Pas de bourrée under to fourth position. Counts and 2,
Pas de chat (Russian style). Counts and 3 and 4.

Repeat on other side.

- (d) *Battement fondu à la seconde*. Counts and 1 and 2,
Flic-flac en dedans. Count and 3,
Plié on one leg. Counts and 4,
Pas de bourrée under to fifth position. Counts and 5,
Changement. Counts and 6.

*Denotes change of leg.

COVER STORIES

This month's front cover, by Maurice Seymour, is of Violette Verdy, who is guest ballerina with Ballet Rambert for their Sadler's Wells season.

VIOLETTE VERDY was born in Brittany and at the age of 10 she first studied with Madame Rossane at the Studio Wacker in Paris; later she studied under Victor Gzovsky. At the age of 12 she joined Les Ballets des Champs-Élysées under the name of Nelly Guillermin. She first came to England with that company for their season at the Winter Garden Theatre, London, in 1947. She danced the rôle of the little girl in Petit's *Les Forains*, and in *Le Rendezvous*.

In 1949 she was invited by Ludvig Berger to make a film—*Ballerina*—and she changed her

name to Violette Verdy. In 1950 she joined Les Ballets de Paris and created the leading rôle in Petit's *Musical Chairs*. This was followed by her début as an actress with Barrault in a play, *Malatesta*. Since then she has appeared with a number of companies in Italy and France with occasional returns to Les Ballets des Champs-Élysées and Les Ballets de Paris. For the latter company she created her most unforgettable rôle, that of the Bride in Petit's *Le Loup*. In England she has appeared on BBC Television and toured America with Festival Ballet. After her season with Ballet Rambert she leaves to become a ballerina with Ballet Theatre in New York.

Verdy is one of the most versatile of young French dancers, combining, as she does, a very strong classical technique with all the wit of the perfect soubrette. She is equally at home in rôles of wistful innocence and those that are full of worldly elegance or high spirits.

Ballet Dates

FESTIVAL BALLET at the Royal Festival Hall

- July
18-20 *Les Sylphides*, *Symphony for Fun*, *Etudes*
22-24 *Concerti* (première), *Giselle*
25-29 *Swan Lake* Act II, *The Nutcracker*
31 *Coppélia*

- Aug.
1-3 *The Nutcracker*, *Etudes*
5-7 *Swan Lake* Act II, *Symphony for Fun*, *Graduation Ball*
8-10 *Coppélia*

For remainder of season until September 7, see daily Press.

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THE ROYAL BALLET at Covent Garden

- Aug.
20 *The Shadow*, *Symphonic Variations*, *Job*
21 *The Shadow*, *Symphonic Variations*, *Job*
22 *Ballet Imperial*, *Rinaldo* and *Armida*, *Checkmate*
23 *Les Sylphides*, *Checkmate*, *Ballet Imperial*
24 (M) *The Shadow*, *La Péri*, *The Lady and the Fool*
24 (E) *The Shadow*, *La Péri*, *The Lady and the Fool*
27 *Ballet Imperial*, *Symphonic Variations*, *Checkmate*
28 *Les Sylphides*, *La Péri*, *Checkmate*
29 *The Shadow*, *Giselle* (Nerina, Blair)
30 *The Lady and the Fool*, *Giselle* (Fonteyn, Somes)

- 31 (M) *Les Sylphides*, *Rinaldo* and *Armida*, *Ballet Imperial*
31 (E) *Les Sylphides*, *Rinaldo* and *Armida*, *Ballet Imperial*

BALLET RAMBERT at Sadler's Wells Theatre

with Violette Verdy as guest ballerina

- July
30 *Winter Night*, *Conte Fantastique* (première), *Variations on a Theme*, *Gala Performance*
31 *Winter Night*, *Conte Fantastique*, *Variations on a Theme*, *Gala Performance*

- Aug.
1 *Coppélia* (London première)
2 *Simple Symphony*, *Conte Fantastique*, *Laidrette*, *Plaisance*
5, 6, 7 (M & E) *Simple Symphony*, *Giselle*
8, 9 *Mirror* (London première), *Coppélia* Act III, *Dark Elegies*, *Gala Performance*
10 (M & E) *Winter Night*, *Laidrette*, *Façade*, *Conte Fantastique*

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7 The Opera House, Cheltenham
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- July
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XIMENEZ-VARGAS BALLET ESPANOL at Sadler's Wells Theatre August 20 to 31

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20, 21 *Homage to 19th-century Italian Dance*, and *Pas de Quatre* with Markova, Chauviré, Schanne, Fracci
24, 25 *Grand Ballet du Marquis de Cuevas*
27, 28 *Luisillo's Spanish Dance Theatre*
30-Aug. 2 *Paris Opéra Ballet*

Aix-Les-Bains

- July
20, 21 *Luisillo's Spanish Dance Theatre*
23 *Idla Flickorna's Swedish Ensemble*
25 *Gala ballet with Babilée and Vyroubova*
27, 28 *Polish Ballet "Mazowsze"*
29 *Symphony Concert of ballet music*

- 30 *Ballet of the Opéra Comique, Paris*
Aug.
1 *Gala of Choreography*
3 *Evening of works by young choreographers*

Santander, Spain

- Aug.
2-6 *Ballet of the Netherlands Opera*
11-16 *The Royal Swedish Ballet from Stockholm*
30-Sept. 2 *Antonio's Spanish Ballet*

Edinburgh, Scotland

- Aug.
19-24 *The Royal Swedish Ballet*
26-Sept. 1 *Ballets Africains de Keita Fodéba*
2-7 *Grand Ballet du Marquis de Cuevas*

NEXT MONTH LOOK FOR NINA VYROUBOVA

on the front cover of the September issue of DANCE AND DANCERS.

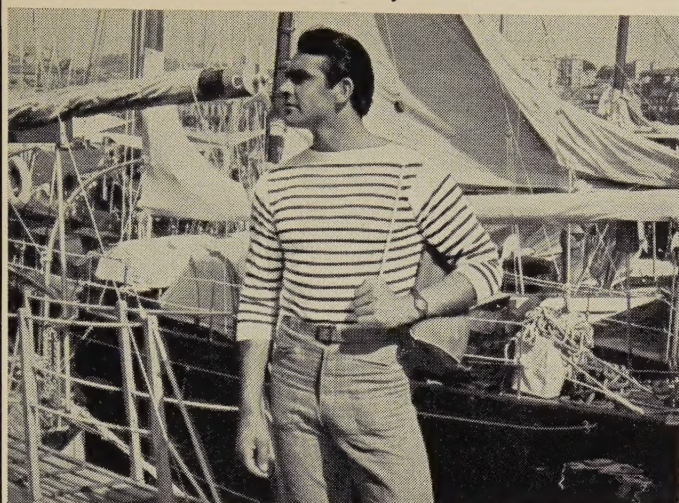
INSIDE: JOSE LIMON, American Modern dancer; a review of his work by ARTHUR TODD and a portfolio of pictures. New works by MAURICE BEJART in Paris; review of his recent season, fully illustrated. Reviews and pictures of new ballets including DAVID LICHINE'S *Graduation Ball* for Festival Ballet and ANA RICARDA'S *La Chanson de l'Eternelle Tristesse*, specially created for the Grand Ballet du Marquis de Cuevas's season at this year's Edinburgh Festival. Reviews of the current London seasons of THE ROYAL BALLET at Sadler's Wells Theatre and LONDON'S FESTIVAL BALLET at Festival Hall. Companies and creations seen at the EUROPEAN FESTIVALS. All the regular features and many of immediate topical interest.

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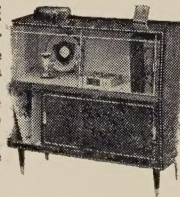
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SEVEN ARTS BOOK CLUB Bulletin

A Monthly News Bulletin for Members

Incorporating Seven Arts Magazine

MANY famous people in the arts have become Founder Members of the *Seven Arts Books Club* and some are here seen examining some of the books.

The Club's Selection for December is **SUNSHINE AND SHADOW**, The Autobiography of Mary Pickford (pub. by Heinemann at 25s.; 8s. to members) and the Optional Extra, a **HISTORY OF RUSSIAN BALLET** by Serge Lifar (pub. by Hutchinson at 21s.; 8s. to members). Full details are on page 34.

Old and new members who enrol a friend in the Club will be presented with a **FREE** book (see page 2) or members not enrolling a friend can buy the same books at the Club's special prices, details of which are in the enrolment advertisement on page 2.



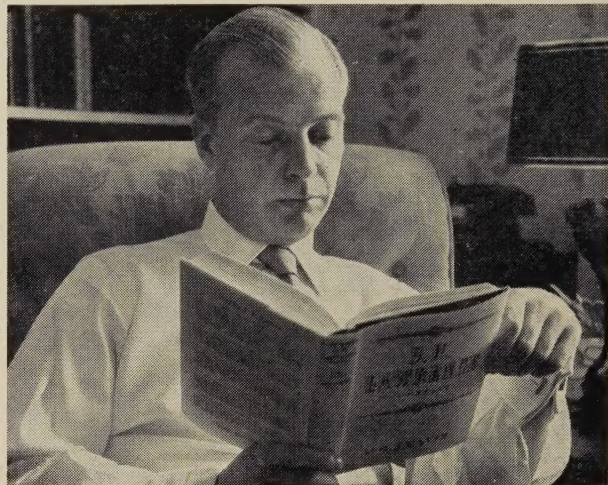
ALICIA MARKOVA, the first British ballerina to receive world acclaim, was a member of the Diaghilev Ballet from the age of 14. Later she became the first ballerina of the Vic-Wells (now Royal) Ballet. She was mainly responsible for the formation of two other British companies—the Markova-Dolin Ballet and, later, Festival Ballet. She has been a ballerina in most of the world's greatest companies in addition to her numerous concert tours.

EILEEN JOYCE, one of the best-known of British pianists and among the world's most famous women musicians, fought her way to the top of the musical world from the wilds of the Australian bushland. Today, through concert tours, films and broadcasts, she is one of the most popular artists in the world of music.



ERIC AMBLER is one of those rare writers who may be said to have invented a new form of the novel. His works lie in the region between suspense and intrigue and have been so successful that the pattern has been imitated by dozens of other novelists. *Journey into Fear* is the best known of his novels, and is one of several which have been filmed. *The Night-Comeers* is his latest work, and deals with the adventures of an engineer trapped by a revolution.

Photo: Mark Gerson



MARGARET LOCKWOOD returned to the stage in 1949 after her notable film career to play in a revival of Noel Coward's *Private Lives*. She then played Peter Pan in London for two successive seasons and appeared in *Pygmalion* at the 1951 Edinburgh Festival. Two years ago Agatha Christie wrote a star vehicle for her in *Spider's Web*, and she has recently enjoyed a successful run at London's Savoy Theatre in *Subway in the Sky*.

Photo: Derek Allen



**December
Optional
Extra**

see page 2

ANTHONY QUAYLE was the first distinguished member of the arts to become an honorary member of the Seven Arts Book Club. He received his copy of *A Century of British Painting* while he was at the Associated British Picture Corporation Elstree studio, filming *Woman in a Dressing Gown*. His recent films have included *Battle of the River Plate* and *The Wrong Man*. Quayle, who was for several years director of the Shakespeare Memorial Theatre at Stratford intends to concentrate more on film acting.

Photo: ABPC

